

# WANTON

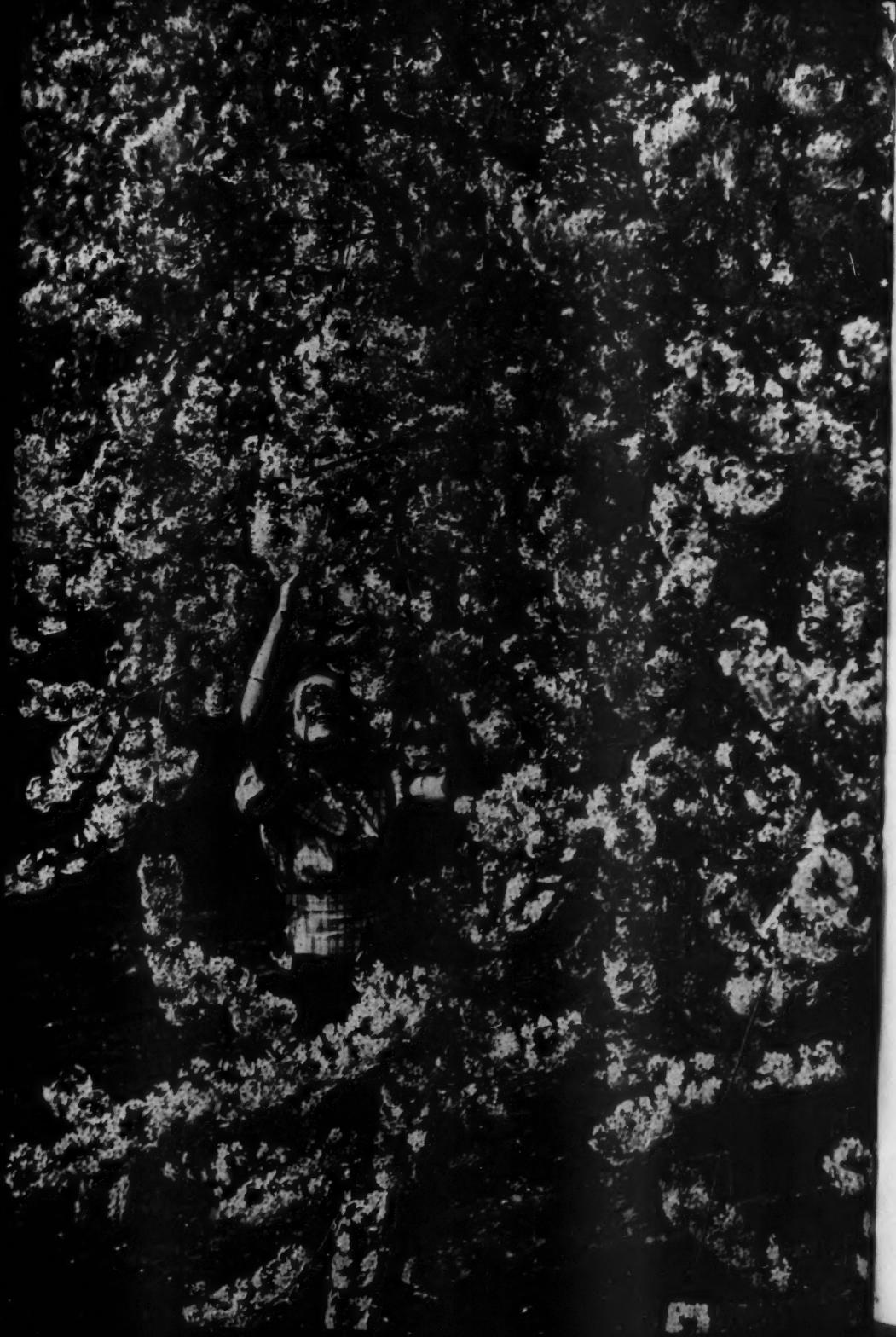


"MANY OTHER  
"FILM FEATURES"

"PRINT FEATURES"

"GEI EXPRESSION"

and many other features.





## How to make big rocks out of little ones!

THE real test of a minicam negative is: "How will it enlarge?"

If you want to make big pictures from little negatives without loss of quality . . . be sure to use Agfa Finopan Film. Because of their extreme fineness of grain, Finopan negatives may be projected to many diameters without losing any of the quality, detail, or

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**Made by Agfa Anso Corporation in Binghamton, N. Y., U.S.A.**

**AGFA FINOPAN FILM**

*Agfa*

← • Spring Blossoms (left hand page) by F. Asmann. Black and white print toned yellow. Exposure 1/50th second at f/11.

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Vol. 2

APRIL, 1939

No. 8

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## "In Focus"

### Grace

Sirs:

Oh boy. I wish I had a stereo shot of "Grace in Action" (page 15 March issue). Oh gee, what lighting, what a dimple, wonder if 1/500 second would stop it.

H. J. DAILEY.

Toronto, Canada.

### Are Editors Infallible?

Sirs:

Thank you for your article "Who is Purist." The article by Alexander King, however, struck me as being just so much of the stuff known as Ferdinand. . . . He assumes that pictures are made absolutely and finally for the approval of a few men who have the nerve to call themselves critics. This is entirely wrong to my way of thinking—it's the public,

the man in the street, the thousands of "just people" that you and I know who should be pleased, because they certainly are who pictures are made for.

Mr. King tells us what pictures to take and which ones to pass up, and he then expounds at length about a picture used with his article that as far as I am concerned is a goofy shot of a dancer in the throes of physical and perhaps mental anguish. Now I agree that the composition, spacing, motion, etc., is good—but that's all there is. Composition, etc., just doesn't make a picture.

No sir, give me old John Q. Public with his twelve-year-old mind. . . .

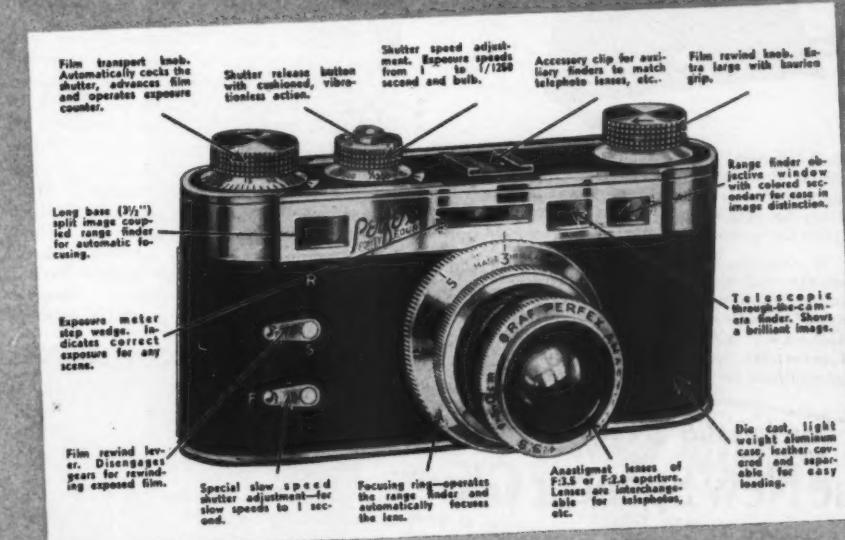
ERROL LANEY.

Mansfield, La.

• This month, we give you Alexander King. King, in turn, gives us "Are Editors Vandals?" Pulling no punches, he takes EDITORS for a red-hot raking over the coals of righteous indignation.—ED.

# CANDID CAMERA CORP. of AMERICA ANNOUNCES THE NEW

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Leather covered die cast aluminum case with chrome plate. Camera body measures 5 9/16 x 1 9/16 x 2 23/32 inches. Weight approx. 12 1/2 ounces. Loads with standard 35mm film, 18 or 36 exposures, for pictures in black and white or color. All parts are accurately machined and fitted, assuring smooth trouble free operation.

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for 2" x 2" and 3¼" x 4" slides

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*Write Dept. R59 for literature.*

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MICROTOMES  
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EQUIPMENT



INFRACTOMETERS  
COLORIMETERS  
SPECTROMETERS  
PROJECTORS

BUFFALO, NEW YORK

### *Emulsion Hangs*

Sirs:

In February MINICAM, Allen Biggers implied that we had never seen a piece of emulsion hung in a salon. Quite to the contrary, nearly all salon prints are "pieces of emulsion," for all ordinary printing and projection papers depend upon a silver-salt emulsion to record the image.

Nonetheless I agree with Mr. Biggers—*Purists are pests.*

DONALD STERNBERGH.

West Lawn, Pa.

### *Hobby Club*

Sirs:

The Trans-Canadian Correspondence and Exchange Club, with a world-wide membership of 24,000 affiliated members, is open to anyone interested in Photography, Stamps, Radio, or Aviation as a hobby. Its charter members are experts in the various hobbies and are always glad to give advice to fellow members on problems arising in their particular hobbies. Members working with Univex cameras are especially invited, as are those using Leica, Contax, or other minicams. Those interested should write Mr. Harry Jamieson, 94 Raglan Avenue, Toronto, Canada, for full details. Members may exchange pictures and purchase materials at club rates.

EUGENE A. CONKLIN.

Syracuse, New York.

### *Monochrome*

Sirs:

Your answer to the question, "What is a monochrome photograph?" raised a question in my mind.

Generally speaking white and black are not colors.

Your statement that "mono" means one and "chrome" means color of course is correct, but does this apply to black and white, as white is the combination of all colors and black the absence of color?

JNO. B. CRAVEN, JR.

Scranton, Pa.

● Webster says, "MONOCHROME, *noun and adj.* Representation in one color. Having only one color." A black and white photograph is a monochrome photograph. This term is becoming of increasing importance to distinguish color photographs from monochromes.—ED.

### *Develops Film and Mind*

Sirs:

I have found a new and very interesting use for your magazine. Today I purchased the latest issue of MINICAM before I went home to develop some cut film in my new daylight film tank.

During the time of developing and fixing I read some of the excellent material printed therein.

I think it is the finest magazine of its type I have ever read and I can hardly wait for my next issue.

H. EUGENE SWIFT.

Clymer, Pa.

### *Shoots the Screen*

Sirs:

Noticed your reader's experience "shooting" the movie screen.

Loading up my new Argus model C with Agfa Fine Grain Super Pan, I hied myself off to the theatre and blazed away, exposing 23 frames at f/3.5 one fifth second. Five were thin but printable which I think is good, shooting Technicolor, or is it?

FRANK HUBATSCH

Utica, New York.



### *Purist*

Sirs:

Having enjoyed very much the article "Who Is Purist?" I hope that you will publish much more on how to make good photographs, not art.

To compensate those who think that merely to produce excellent photographs would be wasting their talent, the following is offered:

### HOW TO BECOME AN ARTIST PHOTOGRAPHER

*In Six Short Lessons*

#### LESSON 1.

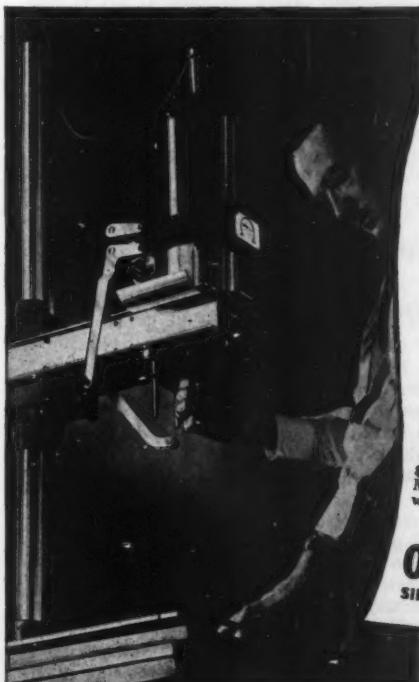
Practice saying, "Mere record photograph," until you acquire an inflection such as a Mrs. van der Smythe might use in referring to a female rival named Smith. This will announce your artistic intent.

#### LESSON 2.

Whenever you use pen, pencil, or typewriter, blur or smudge the page. This insures artistic results and shows your disdain for mere photographic sharpness and clarity.

#### LESSON 3.

When expressing yourself in talking or writing do it in a fuzzy hazy manner. Better yet, develop a fuzzy hazy manner of thinking.



## *Announcing MODEL C*

### OMEGA for film up to $3\frac{1}{4} \times 3\frac{1}{4}$

HERE is the Model C . . . especially built for the photographer who works with more than one miniature film size. This newest Simmon quality enlarger permits quick change-over from one film size to another ( $3\frac{1}{4} \times 3\frac{1}{4}$  negative area down to 35 mm.) without sacrifice of operating convenience or efficiency.

Quality features of the new Model C Omega: highly efficient double-condenser illumination; Dyna-Thermostatic ventilating system that keeps negative cool; rigid steel post four feet tall; easily interchangeable dust-free negative carriers; girder-type construction. Enlargement ratio:  $8\frac{1}{2}$  times for  $3\frac{1}{4} \times 3\frac{1}{4}$ -inch negative area; 20 times for 35 mm. double frames. \$97.70 with detachable lens board, no lens.

\* Other Omega models: Model A for 35 mm. strip film, \$48; Model B for  $2\frac{1}{4} \times 2\frac{1}{4}$ -inch and smaller sizes, \$175. All prices Model D for  $4 \times 5$ -inch and smaller sizes, \$175. Write for folder G. without lens. \$5 higher west of Rockies. Write for folder G.

Lenses available: Simmon, Bausch & Lomb Tessars  
**OMEGA ENLARGERS** MADE IN  
SIMMON BROS., 37-06 36th St., Long Island City, N. Y.  
U. S. A.



## Select Your Exposure Meter

WHEN selecting your exposure meter, be sure that it is sensitive, sharply directional, and accurate. These are three exposure-meter essentials that assure better pictures and mean savings in film. You can check these features in the G-E exposure meter.

Remove the hood in very dim light. Note the readable indication—that's sensitivity. It will mean much in the pictures you take.

The hood on the G-E meter excludes stray light—admits only the light from the scene. Check this by noting the sharp cutoff indicated by the needle movement as you turn the meter from dim to bright light—that's the sharp directional effect. It's another reason why you get the *correct* camera setting.

Compare two of the meters under the same light. They'll read alike—that's accuracy, a quality that assures better pictures.

Remember, too, that the G-E meter can be used to determine the correct time for printing and enlarging. Consider these features when you make your selection. You get them *all* in the G-E exposure meter. See one today. General Electric, Schenectady, N. Y.

**GENERAL**  **ELECTRIC**

430-122

Otherwise, someday, you may inadvertently explain the "Principles of Composition" clearly and understandably, a thing that no artist ever does.

### LESSON 4.

When essaying an artistic creation choose a simple subject such as a portion of a tree trunk. A property hole from a theatrical supply house is even better than a real one. It is not likely to be so "literal." Illuminate your subject in a contrasty manner, aim your camera and expose. This is known among artist photographers as "painting with light." Make a paper negative and pencil out all traces of half tones and texture. Add some highlights and shadows arranged in simple geometric forms as polygons, circles, and spirals. Avoid parabolas, hyperbolas and their asymptotes, and harmonic graphs, for one rarely reads a print criticism in which these arrangements are praised. From the paper negative make some prints of varying shades.

### LESSON 5.

Now you must entitle your creation with a word or phrase that expresses all the drama and glamour, all the romance and pathos that your picture conveys to you and the world. If your print is high in key, like an iceberg, it suggests youth and joy, so your tree trunk may appropriately be captioned "Sylvan Ecstasy." If it is low in key like a candlelighted dinner party, it suggests decrepitude and grief, so name it, "The Gloom of the Forest."

### LESSON 6.

To go very far as an artist photographer you must acquire a vigorous personality before which all opposition withers. Then when you point to a photograph and decree, "This is art," people will agree, and will doubt their own perception and senses, rather than you.

C. R. SNOW.

Kasaan, Alaska.

### Pictorialist

Sirs:

I have heretofore considered the "man who writes letters to the editor" as one of life's grimmer jokes, but at long last I'm sufficiently riled to break one of my own rules of conduct.

The Purist vs. Pictorialist feud is being run into the ground. You have presented a series of articles by more or less renowned and qualified authorities who beat the tom-tom to the glory of their own pet photographic notions, dismissing their opponents as being beneath contempt. Let us grant that their diatribes are interesting, clever and amusing. It's usually fun to kibitz the other fellow's brawl. But after diligently following their

somewhat petty arguments, my reaction is merely "so what?"

Just what constitutes puristic photography, as compared to the pictorial variety? I have yet to see a satisfactory definition. Is pictorialism a matter of the subject, or of the technique employed in making the print? Your purist yammers about "integrity" and "purity of the medium;" cropping a print is apparently anathema, and technique is everything. To all these accusations, the pictorialist has vitriolic replies in readiness. Purists are pests. So are pictorialists. So is any other bigot.

Jack London said, "The ultimate word is I LIKE." And to the average camera fan that word furnishes the criterion whereby he will judge a photograph, be it by Weston, Mortensen, or Joe Doakes. Each of these has made his photographs in accordance with the dictates of his own "I like." And who, please, has the divine right to say that only one of these men has honesty and merit?

No one can deny that Edward Weston is truly a great photographer. But who will honestly say that all his prints, masterly though they be, carry the same appeal? I admire the technique evident in his texture studies of halved cabbages and artichokes, but I would rather look at his desert pictures. Thorek's "Mischaikoff Quartet" is a picture I would like to own, (reproduced in MINICAM for Nov., 1938, page 59), but his portrait of Ebba Sundstrom misses fire.

Bach's musical idiom is not that of Wagner, who in turn differs from Debussy. Raphael did not paint like Van Gogh, nor Van Gogh like Kiyosai. Yet all these men are classed as musicians or painters, and all have achieved immortality in a given medium because they had something worth-while to say, though each expressed it in his own fashion, guided by his own "I like." The fact that posterity likes, too, accounts for their fame. We don't quibble over their use or misuse of the medium. So it will be with photography. Ansel Adams said it in the February issue of MINICAM, "Photography . . . is bigger than Pictorialist or Purist."

Like thousands of others, I will continue to expose miles of film, now attempting the meticulous rendering of light and texture, now trying paper negative or abrasion-tone, having a swell time, and able to enjoy and appreciate the work of purist and pictorialist when their pictures happen to accord with my own "I like." I am anxious to learn from them both. But when one of them tries to tell me that the other is a charlatan and that my own taste needs renovating 'to a degree that will render me completely intolerant, then I definitely do not like.

E. B. COSAD.

Oakland, Calif.

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The Da-Lite Glass-Beaded Screen is the result of 30 years of leadership in screen manufacture. It is available in many types of mountings, including the convenient Challenger (shown above with tripod attached).

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Price includes leather case and  
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**ORANGE, RED, GREEN,  
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DARK YELLOW**

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33	2.00
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38	2.20
42	2.50

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Write for UTILO circulars on cameras,  
tripods, lens shades and filters.  
●

**PHOTO UTILITIES, INC.**  
10 W. 33rd STREET, NEW YORK CITY

*Photo By Moonlight*

Sirs:

My only complaint with MINICAM is the long wait between issues. Am enclosing a print which was taken entirely by moonlight, be-



tween 9 and 10 p. m., in October. Exposure, 1 hour at f/8. Three or four people passed through the front door during the exposure, but their images did not show on the negative.

DR. CHARLES T. ANDREWS,  
Brooklyn, N. Y.

*Filing Negatives*

Sirs:

Referring to the use of wax paper to make negative file envelopes:

Our company is one of the largest manufacturers of wax paper and, for your information, wax paper was never intended to be used in this manner. No matter how well the wax is driven into the paper in the process of coating, nevertheless the truth is that some of the wax always remains on the surface of the paper. This is especially true of the wax paper used by candy manufacturers. As a result, a surplus wax accumulates in flake form, and although these flakes are real tiny, nevertheless, they do adhere to other surfaces that come in contact with the wax paper. To verify this just try and carry a loaf of bread wrapped in wax paper under the arm when wearing a dark colored suit. You will find that quite an amount of wax will transfer to the clothing and is very hard to remove.

We would like to increase the sales of our product but we are afraid that the effects would be disastrous to the users if the paper is to be made up into files for negatives. In the summer time especially, unless the negatives are kept in a very cool, dry place, you will find that the wax coating will transfer itself to the negative and in the process of cleaning the negative most likely the emulsion will come off of the celluloid back. Therefore, we do not think that wax paper should be used as a means of filing negatives.

We would recommend unwaxed glassine or cellophane. Most of the dime stores handle

paper table covers and paper napkins wrapped in cellophane (which we also manufacture), and during the course of the summer, a sufficient amount of cellophane can be accumulated to make up a nice negative file.

PETER C. JUNG.

Marathon Paper Mills Co.,  
Menasha, Wisconsin.

### "Yes, Build It Yourself"

Sirs:

This letter is in regards to the one by Mr. Foster who says: "Why, then, waste valuable space with home made gadgets that can be bought factory-made for half the cost?"

First, I wonder if it ever occurred to him that many camera fans enjoy building their own equipment, and secondly, Mr. Foster is wrong in his statement that one can buy a factory-made article for half the price of the home-made one. I have made many pieces of equipment and I know that it, in most cases, costs only half as much to make them as to buy them.

Some of the things I have made are an enlarging easel which cost but \$1.50 and it can't be bought for less than \$10.00, a 5x7 safelight which cost \$1.00 and would cost \$4.00 for the factory made one. I have also made a paper-trimmer, a 4x5 safelight, and I am now making the illuminated copy board shown in the October 1938 MNICAM.

Not one of these articles cost even half of the price of the manufactured one. So I say, let's have articles on building your own photography equipment. I think you have a swell magazine and I am sure that the decision you make will be the right one.

J. A. BERGER.

Cleveland Heights, O.

Sirs:

Was the color picture on the inside cover of the March MINICAM really taken in a darkroom?

HEROLD STONE.

New York City

- Yes, "Darkroom Portrait" was taken in the darkroom of Ernest Sisto by this Times Wide World photographer with a Speed Graphic on Agfa Super Speed film. He says the exposure was about 1/3 second at f4.5. The subject is Bernard Woolford, also a press photographer. The only light was that of the match. The print was an ordinary black and white toned red.—*Ed.*

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Made with a Leica is an assurance of picture-perfection. Leica is the original Universal Camera which opens up the entire field of photography to you. Whether you're a snapshooter, serious amateur or scientist, Leica enables you to realize the pictures you've always wanted to make.

Leica is small and compact—makes extremely sharp negatives 1x1½ inches in size. It has a built-in, automatic range finder, interchangeable lenses and shutter speeds from 1 full second to 1/1000 second. With the Rapid Winder it makes 36 exposures in 20 seconds. With the Leica-Motor it permits consecutive exposures to be made automatically. And over 500 accessories introduce you to countless new ways in photography.

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There is only one Leica, but there are many models from which to choose. Leica Model IIIb illustrated, with Leitz Xenon f:1.5 Speed Lens and Rapid Winder. Ask about the Leica Time Payment Plan. Write for free copy of "Leica Photography"—Dept. B-4

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# IT'S A "SNAP" WITH SUPERFLASH!



*Superflash action shot above by Pat Terry, chief photographer of News Week Magazine, and noted for his unusual character studies of personalities in action.*

## THE HYDRONALIUM WIRE-FILLED FLASH BULB



Look at a Superflash photolamp. See that tiny thread of wire "fluff" filling the bulb? It's genuine *hydronalium* wire—exclusive with Superflash . . . patented by Wabash! It's the secret of Superflash's famous "plateau peak light" flash that makes picture taking easier, better, *surer* than with any other flash bulb. It's the reason for Superflash's perfect synchronization and controlled, positive uniformity of flash.

Consider, too, these other important Superflash features: Split-second synchronization with focal plane minicameras; Patented "Safety Spot" protection; Battery conservation; Smaller, handier sizes in a complete line that fills your every flash need. See for yourself how easy, how sure Superflash can make your flash photography. Ask your dealer for hydronalium wire-filled Superflash.

## WANTED SUPERFLASH ACTION SHOTS

We invite you to send in your best Superflash action shots for possible use in our advertising, publicity and permanent exhibition. We will pay you for everyone accepted. Especially desirable are photographs that dramatically and unmistakably demonstrate the advantages of flash photography in "freezing" action. Pictures not accepted will be returned. Mail prints to Wabash Photolamp Corp., 29D Carroll Street, Brooklyn, N.Y.

# WABASH

SUPERFLASH . . . SUPERFLOOD

# *Kiss* for **COMMERCE**

By HENRY CLAY GIPSON  
*Photographs by Rudolf H. Hoffmann*

THE problems of Don Juan, Cassanova and all the classic authors of the Kama Sutra, Hindu love encyclopedia, faded into insignificance recently in the minds of this country's ace advertising illustrators.

- A slightly enlarged reproduction (2½ times) of the 35 mm. miniature camera frame which was used to produce the roadside poster shown on page 16. Leica camera, Dupont Superior film, developed in Champlin 15, 1/60th second at f4.5.





• Photographing kisses with punch and without vulgarity calls for the ultimate in candid technique if by the latter is meant spontaneity of expression and lack of self consciousness. Leica camera. Dupont Superior film, 1/100th second at f3.2. Flood lights for general illumination and spotlights to accentuate highlights. This is one of the group of photographs taken by Rudolf H. Hoffmann for the J. Walter Thompson Agency and General Cigar Co.

Their problem: to photograph 25 different kisses. Their aim: to increase the sale of cigars.

The result was perhaps the greatest kissing contest ever viewed by a lens outside of Hollywood. Batteries of lights and lenses focused on topflight models and a stream of beautiful prints issued from the studios of the world's finest advertising illustrators into the sumptuous offices of J. Walter Thompson, Inc., advertising counsel for General Cigar Co.

The winner? A modest, young photographer and a minicam — a Leica. The moral: You can't pose a kiss.

The contract was awarded to Rudolf H. Hoffmann. A ranking professional worker, he likes to take pictures for a hobby. A studio operator, he dares to utilize the most modern of tools—a miniature camera. A passionate advocate of perfection, his studio is as precise as the interior of a surgical operating room.

Hoffmann's versions of tender osculatory embraces have blanketed the country in

newspapers, magazines and highway billboards—daily evidence that a negative with an area of  $1\frac{1}{2}$  square inches can be used to create a billboard! Now that the story can be told, it is possible to look behind the scenes.

The models entering the modest Hoffmann studio at 509 Fifth Avenue find, first of all, an air of casualness. None of the hysterical high tension that appears to be a necessary adjunct to some commercial assignments.

Soft music issues from an electric player, even while models dress and the make-up man begins his work. Music puts people at ease, Hoffmann says—it helps models be themselves.

"A little darker, the foundation," Rudy says. He sees to it that the man is made up to photograph darker than the woman so that the latter's complexion will be peaches and cream by comparison. Skin lines are smoothed over. A beard which shows through a clean shave is attended to with grease paint. Careful attention to



• Leica cameras, Dupont Superior film, 1/60th second at f/4.5.  
Developer: Champlin 15.



• The photograph that was used to make this billboard poster is shown on page 13.

make-up is the modern photographer's successor to retouching.

Before we watch Hoffmann make the tiny negatives which will compete with the 8x10-inch and 11x14-inch view-camera products of studios which look like the interior of a Martian X-Ray chamber, it is worth taking note of the planning which went before the exposures were made.

The best still photographer is likely to be his own scenario writer, director and cameraman all rolled into one. And also casting department. More than 150 women were interviewed in order to find suitable models. The next problem was the selecting of men models to meet each girl's approval. In many cases, husbands and boy friends who had never before posed before a commercial camera were employed. Such untrained models could be used with consistently successful results only by taking advantage of miniature camera technique utilizing relatively rapid shutter speeds and a minimum of light.

That these successful commercial illustrations were made at shutter speeds of 1/60th of a second and faster is in itself a revolutionary advance in studio procedure when it is considered that many operators still use bulky Big Berthas and exposures as slow as  $\frac{1}{2}$  second to several seconds. With such shutter speeds, many of the best poses are likely to show up as fuzzy negatives due to subject movement.

The conventional photographer begins by "posing" his models. Hoffmann goes to work by practically ignoring them.

He moves about with his Leica and says, "Could you move the head an inch to the right?" This polite request is about all a model may expect to hear.

While the subjects go through their osculatory routine, the photographer employs the technique of the candid shooter, moving his camera and not his subjects, in order to obtain the most desirable angles and compositions.

The shutter clicks at 1/60th of a second at f4.5. Some shots are taken at 1/100th f3.2.

After taking a series, the lights are moved for a new composition. There are six photofloods for overall illumination and three spots brought in close to create the highlights.

After an hour of carefully selected angles, a fresh roll of 36-exposure Dupont Superior film is loaded into the Leica. Another hour. Another roll. Another hour.

For three hours, Hoffmann moves about his studio, selects angles, instructs models, shifts lights, and finally calls it a day. About a hundred negatives then go into the darkroom. Developing tanks, Champlin 15, short stop and hypo appear in the order named. No tricks, stunts, darkroom secrets or abracadabra here. Perfect technique, conscientiously carried out—that is the success formula for this artist, as it is for all artists.

Out of three hours' work and a hundred technically perfect negatives, Hoffmann produces one 11x14 print, on the average, that will meet the agency's unqualified approval and see publication in an advertisement. In advertising circles this is considered a good average. It proves again that the minicam is supreme, wherever expressiveness and sincerity of appeal are important factors.

• Rudolf H. Hoffmann directs his models with easy gestures and a low voice.





- The old line studio operator begins by "posing" his models. Hoffmann, employing a modern candid technique, goes to work by practically ignoring his models. This permits spontaneity and naturalness of expression. Only a slight rearrangement of parts such as arms, shoulders, etc., then is necessary. The photographer does not have to paw his subjects as if composing a bowl of oranges for a still life study. Exposure 1/100th second at f3.2.

- These illustrations all were used in General Cigar Co. advertising campaigns by their advertising agency, J. Walter Thompson, Inc. Taken by Rudolf H. Hoffmann, Leica camera, Dupont Superior film, developed in Champlin 15.



# Now You Can COLOR!

## A New and Simplified Method for Making Prints In Color

THE PHOTOGRAPHIC WORLD has been floundering around for a long while trying in vain to satisfy a demand for prints in color. It is true that color prints are available. It is equally true that the price asked for such prints is absolutely ridiculous, and the product itself often is awful.

Anyone and any camera can use Du-faycolor or Kodachrome color film and produce transparencies for viewing in front of a light or for projecting on a screen. Up to this point, the only outlay for color photography is the difference between the cost of color film and the cost of black and white film.

The next logical step is the production of a paper print in color that can be carried around like an ordinary black and white, hung on a wall, submitted to a salon, or pasted in an album. Making

a print in color involves two fundamental steps: making the separation negatives and making the final print. Heretofore, each of these steps required such painstaking work that a commercial photographer thought nothing of working 24 to 48 hours at a stretch in order to make a single color print suitable for presentation to a client. Amateurs, with less equipment and experience at their disposal, worked as long for yet less satisfactory results.

The two fundamental steps in color printing now can be simplified so that anyone who can make a good black and white print can make a good color print with no more than a slightly increased expenditure of time and materials.

One of the great mysteries of color photography for the amateur concerns the making of color separation negatives from

*This is the first of a series of exclusive articles describing a new, rapid and economical method for making prints in color. This month, Harry Champlin tells how his process works. Succeeding articles will present simple, step-by-step instructions for using this process.*

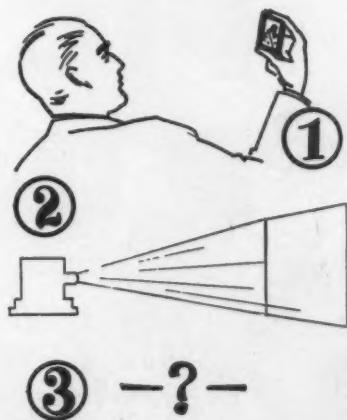
# make PRINTS

By HARRY CHAMPLIN

a color transparency. Actually the whole process is quite simple, and will be described in these pages next month. Separation negatives can be made by a competent laboratory for \$1.00 per set, retail. In fact, friends of mine have worked out this problem and can actually make the three negatives for this price and still re-



• Harry Champlin here presents the first of a series of articles describing the results of 15 years' work. One of his color prints, made by this process, was hung in the San Diego First International Salon of Photography in 1931! The same color print "Marigolds," also was exhibited by the Western Association of Art Museum Directors. In those days, only still life subjects could be accepted photographically. Champlin is perhaps best known for his developer formulas. Champlin 15 and the new 16. He prefers to be considered as a photographer rather than as a laboratory man, however, being interested in experimental work only for its practical results in enabling him to make better photographs.



- STEP 1. Taking color photographs is as easy as taking black and whites. Dufaycolor and Kodachrome film is now available in most standard roll and cut film sizes. These films produce brilliant color transparencies which can be viewed before a light.
- STEP 2. Color transparencies are at their best when shown by a magic lantern or slide projector. But a projector can hardly be hung in a salon, mailed in a letter or carried in the pocket like a flat print.
- STEP 3. Photographs printed in color are an unknown quantity to many photographers, professionals as well as amateurs. The cause is the present high cost. Color prints of Kodachrome and Dufaycolor snapshots are popularly retailed at prices ranging from \$2 to \$7.50, as compared to about 25 cents for an equivalent black and white! And a professional's price is \$75.00 for a single first class 11x14 inch print from your own separation negatives!

tain an operating profit. The cost of several 4x5" or 5x7" color prints of one subject should not exceed 10 to 20c each.

The conventional color printing processes available to the amateur can be

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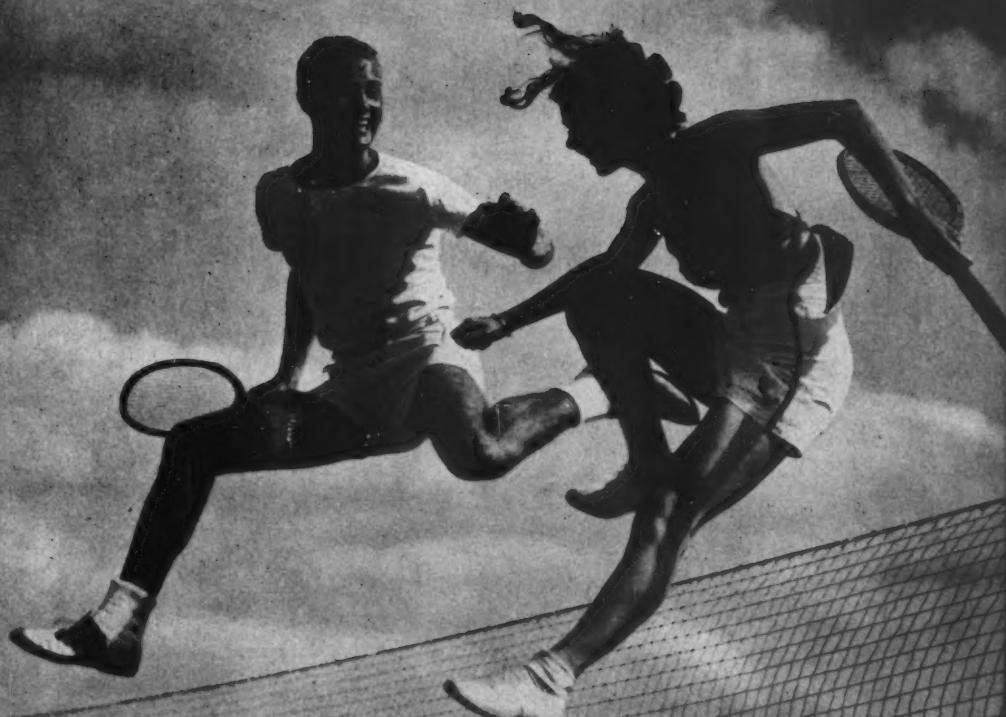
# Multiply for **PICTURE PUNCH**

*Two heads always are better than one for composing dramatic, eye-catching compositions.*

By LUKE HAMMER

**R**EPEITION is the basic device of every form of artistic expression. No photographer can hope to grow out of the snapshot class until he understands the principles of repetition and how to utilize them. They are so fundamental that reviewing them will demonstrate how easily the principles of repetition may be employed while arranging a subject in the camera viewfinder or on the enlarger easel.

For the composer, a few notes create a chord, a few chords create a melody, and a few melodies create a song. The result may be anything from a dance hit to a symphony—produced, invariably, by the *repetition* of a theme in varied aspects. This brings us to the second factor—*variations*. They are obtained by changes in tempo, volume and tone. Or by the use of ornamentation, which is nothing more than the tacking on of a few fancy, additional notes here and there.



#### LEAPING LIMBS

By WILLIAM M. RITTASE

If one graceful tennis player makes an interesting picture, the addition of a second model may make the composition not twice, but ten times as effective. The perfect arc formed by the girl's body from the tip of her left toe to her flying hair is supplemented by the "S" curve of the boy's form, and further repeated in the line of the girl's arms and shoulders. The compositional theme is thus repeated again and again, but always with variations. Taken in bright sunlight, Agfa Superpan Press, 1/1000th second, f/8, medium yellow (K2) filter.

Fig. 1



• A leaping tennis player against the sky is always interesting, especially when the light comes from the side and the camera is on the ground to accentuate the height. Fig. 2

A photograph, as the illustrations on these pages show, also may be a *theme with variations*. Consider how many frames we fill with single images! A

bird. An animal. A person. A tree. The net result is an astounding array of disappointing pictures—prints bereft of pictorial merit or dramatic force.

Rhythm, in pictures as well as in music, may be created by variations upon a central theme. The photographer's musical scale is in the forms of gradations of gray, from white to black. And he can obtain any desired effect or combination of effects by moving his subjects, shifting his camera or changing the direction of his illumination.

"All this is very good," says Mack Minifan, "but how do I use it? Gimme a f'instance."

Very well. Let's hie to the neighborhood tennis courts. A bright sun and high-speed film will allow the use of our fastest shutter speed, so we will seek to capture a slice of action.

We ask the girl friend to jump around and this results in a nice action shot something like Fig. 2. Your friends will say it's swell, but we

know the print will never crash a salon or be gobbled up by editors, syndicates or advertising agencies.

Now if one leaping girl is good, two ought to be doubly effective. The subject

• But how much more effective the result is when a second subject is added! The foreground figure here is nearly identical in pose and lighting to the one at the top of the page. The background figure, however, is shown in an action which does not repeat, but rather complements the former. One is up in the air, the other is on the ground. They are moving in opposite directions; one is about twice the size of the other. The result of this "theme and variations" treatment is an effect like that of concentric circles and a composition of dramatic unity. Exposure 1/1000th second at f8. By William M. Rittase. Fig. 3





GRACE AGAINST THE SKY

By WILLIAM M. RITTASE

- Repetition is most difficult to obtain in action shots because once subjects begin to move, a fourth dimension, that of time, is introduced. Once the cameraman has mastered the shooting of single subjects in motion the next logical problem is the photography of a group of moving subjects. Exposure 1/1000th second at f8, yellow filter.

Fig. 4

in Fig. 2 is asked to repeat her action. The second model is instructed to do the same thing, but behind the first. This creates a variation in size, the foreground model naturally appearing larger. The back-

ground model then is told to move in the opposite direction from the other. This creates the variation of *direction*. Furthermore, the two subjects moving toward each other serve to centralize the interest

inside the borders of the picture frame.

We now have a picture of two tennis players composed so that they vary in size and in direction of their motion. For our third variation we introduce an element which may be likened to the composer's change of *tempo*. The background model, instead of imitating the action of the foreground model, will carry out the action in a slower tempo and without leaving the ground. The result is Fig. 3.

The weakness of this as a tennis picture is the lack of suitable and characteristic surroundings. The girls leaping around with tennis rackets might be in a golf course or back yard for all anyone can tell. So let's get the tennis net in.

For action shots, sky usually makes the best backdrop. In Fig. 1, clouds are added and this means the use of a medium yellow filter. The camera is placed on the ground to increase the sky area and the effect of height. A camera position to one side of the net is taken to interpret the net's perspective and cause it to diminish in size with the distance. A stand-in is placed next to the net in the position the subjects will take, or as close as possible, and the light's effect carefully studied. As the net cannot be moved, the camera is moved to one side or another until the desired lighting is obtained.

The camera now sees a rectangle of net, sky and clouds. The next step is to fill this picture frame. One player leaping over the net will not produce a startling

composition. But two leapers may provide an original composition as is shown in Fig. 1.

The leaping girl, obviously smaller than the boy but appearing almost the same size because closer to the camera, catches the eye at once. And the boy, looking at her as he also leaps the net, pulls the viewer's eye right back to the girl again. The figures are well placed, the action swift, and the perspective grand.

Hold your hand over either of the figures in the illustration and see how much less interesting the boy or girl alone would be.

The divers, Fig. 4, again illustrate what may be done with repetition to create picture punch. This type of subject also may be derived by means of double or triple printing—the montage—of several negatives on one print.

From these examples, it may seem that the repeating form of composition is suitable only for rapid action pictures. Nothing

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• Rhythm at the zoo! Graceful swans and pugnacious polar bears illustrate the principles of "double up" for picture punch." By C. Warden LaRoe.

Figs. 5 and 6



• Repetition, by itself, may be as monotonous as a fog horn. A successful "rhythm and repetition" picture acquires unity by the use of related subjects, and diversity by varying the lighting, the size of the subjects, the distance from the camera, the direction of the implied or affected action, and their speed if the subjects are in motion. "Curious Eyes" (next page) by Michel Granier.

Fig. 7



# *Greedy* **editors VANDALS**

*Do news editors lack picture sense?  
Here are eight pages of pictures  
which editors refused to buy*

By ALEXANDER KING

THE average photographer, I suppose, would say "yes" to the above title and forego any quibbling about details.

But before exploding our indictment of the editorial coterie, we might as well admit that many photographers (not as abstract contributors, but as vociferous lawyers for their products) are a horrible pain in the neck and no bargain to have around. For the past ten years I have listened to their morbid articulations, and, although some considerable part of the beefing was justified, many of their grievances originated in nothing more than vanity and an insatiable appetite for flattery.

However, let us cross-examine the boys behind the glue pots, for once, and see by what special talents they have managed to earn the rancor and contempt of their contributors. I think that perhaps the greatest crime which can justly be charged against editors is their lack of pictorial sense.

I mean specifically, that the average editor who uses pictures does not realize that a photograph is only as good as the space you give it. The isolated picture, carefully printed, is a potent and significant thing. The average editor, however, will unhesitatingly juxtapose twelve or fourteen such graphic units within the framework of one single page where they immediately amalgamate to become a meaningless gray goulash. It will be argued that a newspaper or magazine is not a picture gallery and that space in most publications is extremely precious. I can only say that it is wiser to sacrifice some pictures for the sake of better presentation, because, in the end, a story lives by



● A typical publicity shot, this illustrates that odds may be tried by remote control. When the average news photographer is assigned to photograph anything from the inauguration of a power plant to the launching of a yacht, the first thing he gets within the focus of his lens usually is a blonde in a bathing suit or with her skirts above her knees.

the impact it makes on the eyes of the spectator. Photo reportage could be infinitely improved by reducing the number of pictures on the printed page.

The wretched photographic hodge podge which has for years prevailed in the rotoscopies of our Sunday papers is being uncritically continued in all our publications. This bitter struggle between exigencies of space and pictorial values is a ceaseless headache to editor and photographer alike, but it is the editor who suffers least, in his role of executioner-with-misgivings.

Another editorial crime which continues unchecked, is the pretense that humor in photography must be hideously grotesque. Humor takes brains and skill, and is therefore not easy to come by. But the few really good men who can achieve it are quite unable to sell any of their work. I submit some examples of satire on this page which, despite their undoubtedly high quality, have no market in the pages of present day publications.

But the meatiest matter on which to hang my text resolves around a set of pictures which came from England shortly after the coronation of King George VI. I beg you to look long and carefully at this group of pictures and pretend if you can, that anything comparable to them was printed in the American press at the time that this event commanded the attention of the world. In a long and arduous career of picture gazing I have never seen a more astonishing, more revealing photograph than the one, in which an exhausted spectator has fallen from his perch, and unnoticed by the hypnotized crowd, fallen asleep in the debris of the gutter. (See page 31.)

How much of the hopeless history of man's pitiful status has been fixed forever in the tiny space of this great work of camera art! What a dim, sad commentary on the masses of England in this and in other photographs of the fine set of pictures which Henri Cartier Bresson, a great French photographer, sent to his



• These composites indicate that humor need not be grotesque. The satirical portraits are the result of brains and skill, yet found no market in the pages of present day publications. Top, "Victor MacBarrymore"; center, "Franklyn Hooveros"; bottom, "Benito Hitlerini." By pasting together two portraits of suitable size along the indicated dotted lines, the photographer created one man out of McLaglen and Barrymore; Roosevelt and Hoover; Mussolini and Hitler.  
By George Willard Bonte.

agent in this country. That the pictures were bought by no one, that not one single editor in the country thought fit to give them space, is an indictment so serious that we have cause to examine closely into the reasons for this neglect.

Let us not be afraid to accept the most obvious explanation. These coronation pictures have no glamor. That American editors suffer from "Glamoroids" almost as much as American movie producers, is, I suppose, pretty well known. Despite the fact that glamorous movie gals no longer represent box-office, despite the

fact that the really great masters of photography made their reputations without "glamor" in their work, and, finally, despite the fact that the great glorifiers of glamor, Ziegfeld and Earl Carroll have lost fortunes in presenting this dubious commodity to the public—American editors still insist on worshipping at the shrine of this utterly discredited fetish. In short, the fine work of such men as Cartier Bresson, Andre Kertész and innumerable others is never presented to the American public because of a gargantuan misunderstanding which is deliberately fostered by our editors.

Look at the pictures by Andre Kertész on pages 32-33. They were taken in the very early days of photo-reportage when the Leica first made its appearance in the photo market. Kertész, one of the inventors of the photo-reportage technique, took these pictures at a Trappist monastery. They are time exposures, without artificial light, and even the uninitiated must be instantly stirred by the unearthly somberness of these prints, a few of which are herewith reproduced.

That these monks have forever vowed themselves to eternal silence, that they have abased themselves completely and merged their identities into one abject communal prayer, without further goal in the present world but a preparation for death, is made manifest in these pictures without the facile artifice of trick lighting. Nevertheless, the excellent craftsman who made this set of photographs has never been able to place any of his thoughtful and serious work with any American publication. Now he earns his livelihood by making fashion photographs for smart women's magazines. He is another victim of editorial "Glamoroids."

I am convinced that there are many untapped sources for the intelligent photographer. I am also convinced that, for the moment at least, there is no market for some of the best work. I have met sensitive intelligent men who have studied the multitudinous aspects of the world and have captured some miraculous elements of it in their photographs. There



Alexander King became an associate editor on the staff of LIFE magazine two years ago after a career full of enough variety and excitement to make the average globetrotter look like a tame Long Island commuter.

He came to America two months before the War started. Out of the thirty-two boys who went to school with him in Vienna, only eight survived the great slaughter. His first job was cub reporting on the *New York World*. He illustrated his yarns with thumb-nail sketches and after a while stopped writing to study art. He went back to the *World*. After three years, he began to illustrate books for Liveright (the plays of Eugene O'Neill) and during the next four years illustrated over fifty books for various publishers.

In 1930 he started a magazine called *Americana* which for the first time in American magazine history used photographs with definitely satiric intent. After sixteen months, he joined *Vanity Fair* as Editorial Advisor. He lasted a year and went on to *Stage* magazine for two years in the same capacity.

In between times, he got married, (his eldest son just turned twenty, works in the Art Department of the *New York Daily Mirror*) went around the world twice, lived in Tunis, Cambodia, and Belgian Congo, but would trade all of these places for Haiti in our own Caribbean. Unable to retire to this paradise, he stays with pleasure, "in the most civilized metropolis in the world, New York City, the only town in America where you can buy a full suit of clothes at three o'clock in the morning and where telegrams are received at all hours of the day or night without the faintest suspicion of an impending calamity."

A first rate editor and artist, Alex King considers himself a "stinky" photographer and let MINICAM use the above self portrait to prove his contention. In the background, may be seen some of the African masks which he makes a hobby of collecting.



is no demand for their labors. That is to say, editors believe that the public is not interested in such pictures. Since almost nobody has ever tried printing them we cannot be too sure that they are right.

I believe, for instance, that it is time to print a whole series of pictures about New York without a single sky-scraper in them. I should like to see a group of photographs which delineate the corrupting influence of a great city. Pictures of puny, decrepit trees, with itching barks, nature become bankrupt, out at elbows. . . . Dogs, lazy and overfed, afflicted with all the diseases of their owners, asthmatic hemorrhoidal monsters . . . in short, a venomous pictorial indictment without the obvious equipment of



- Some of the most significant and revealing photographs of the recent British coronation were made by Henri Cartier Bresson, a few of which are reproduced on this and the following pages. Not one U. S. editor thought fit to give space to the great French photographer's eloquent studies. Instead, news and rotogravure pages were filled with dramatic spreads of Hollywood-like scenes of pageantry and glamour.



slum children. Perhaps the portraits of stockings and brassieres, forlorn attributes of a deflated glamor, dustily drying on fire-escapes would be a relief from all the succulent semi-nudes in the advertising pages. I say, "Perhaps," for the *love* of, and in the *interests* of, better photography.

There is always the chance, however, that we may be mistaken, that the public is really getting just what it wants. In a world whose most poignant aspiration is a minimum of six per cent interest, it may be foolish to search for a critical wavelength that will reconcile integrity with solvency. Maybe the boys really know what they are

● Newspapers reported, that "George VI was crowned in Westminster Abbey, London, as King and Emperor. He rode there with his Queen in their golden coach drawn by eight gray horses through streets lined with troops brought from all parts of the empire and millions of his subjects acclaimed him as he passed." Editors selected pictures to carry out this conception of pomp and circumstance. They refused to print the coronation pictures shown on these pages. Why?







doing and we are merely baying at a moon that is only a flash-bulb. Having now arrived in a quagmire of depressing speculation we may attempt to rescue ourselves with an appropriate anecdote. It seems that the physician of Louis XIV accidentally, in the course of a consultation, mentioned a subject which was definitely taboo at court—death. The King frowned and everyone glared at the unfortunate medico. "I'm terribly sorry, your majesty," said the physician, "but my unhappy calling makes it necessary

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- Andre Kertesz, one of the inventors of the photo-reportage technique took these pictures at a Trappist monastery. They are time exposures, without artificial light, and even the uninitiated must be instantly stirred by the unearthly somberness of these prints. That these monks have forever vowed themselves to eternal silence, that they have abased themselves completely and merged their identities into one object, communal prayer, without further goal but preparation for death, is made manifest in these pictures without facile artifice or trick lighting.





• Church interiors can be photographed by ordinary lighting if the camera is rested on a tripod and a time exposure given. This was 8 seconds at f/8 on Eastman S. S. Pan, Kodak Duo Six-20.

## How to Film a WEDDING

SPRING again! Wedding bells and ceremonies to photograph! The technique involved is the same whether you are to photograph the nuptials for fun, profit or just *auld lang syne*, so let's assume it's pictures for sale that you want to take.

Recording ceremonies furnishes easy assignments for free lance photographers.

By BOB PANCOAST

*Illustrated by the Author*

Read announcements of engagements and showers in the local paper, noting the date of the wedding. If the paper says, "No date has been set for the clipping and check wedding," file the against it occasionally by phoning the mother of the bride-to-be. If preferable



- The angels' chord (above). One No. 10 flashbulb, 1/50th at f/11. S. S. Pan developed in D76. Print on Defender Véfour Black.
- Until death do part (upper right). One second at f/5.6. Eastman Super XX film.

you may call one of the latter's girlfriends—they will be listed in the notices of showers. Explain that you are a photographer and wish to know the date so you can get pictures. Mention you're not charging anything, but don't forget to add, "Of course, I'll let you see them if they come out well." That's where the money lies, more of which later.

Permission to photograph usually can be obtained from the minister or rector of the church. Promise, if necessary, that you will be as unobtrusive as a hymn-book—no flashbulbs, no noise.

On the day, arrive at the church at least one-half hour before the ceremony. Bring with you the following: One camera (f/8 or faster), lens hood, exposure meter, tripod or kodapod, cable release, pen pocket flash, plenty of Ultraspeed film or Superpan Press or Super XX.

The lens hood is essential for there will be light coming in the windows from all directions. An extinction type exposure meter is fine indoors in a dull light. Remember the old adage, "Expose for the shadows, let the high-lights take care of themselves." A tripod of some sort must be used. An Eastman Kodapod costs only \$1.50.

At the church, proceed first to the bal-

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● (above) Outdoor shot, 1/50th, f/11, S. S. Pan.

● (right) One No. 1 flash bulb at 8 feet, 1/50th, f/11, S. S. Pan.





• The one-light technique in the hands of a modern cameraman is like a chisel in the hands of an Athenian sculptor carving out a face's features. This Grecian style portrait requires no more than a subject with poise and a photo-flood lamp placed at a fair angle. Light colored clothes reflect light and help illuminate the shadows. One Mazda photo-flood in a reflector, S. S. Pan, 1/5th second at f/6.  
Fig. 1

# ONE LIGHT *is all you need*

By ALLAN RICHARDSON  
*Photographs by the Author*

WHEN the party hostess found me sprawling comfortably in an easy chair, she couldn't resist pointing to a folding camera on the mantel-piece, and crying, "Let's take pictures".

She eyed me gleefully: "You're the photographer . . . try Minnie first . . . she's

the most beautiful. Here's a camera and I know there's a light somewhere."

Later I decided to find out just what could be done with one light. I learned a lot from old man Sol, and I discovered some beautiful examples of the old masters which I tried humbly to emulate. After a

● Every rule should be proved by an exception. In this case it is the use of a second flood lamp placed behind the subject, to illuminate the white wall background and create a third dimensional effect. The main photoflood is slightly below the subject's level. Kodak Recomar 3½x4½, Eastman S.S.Pan, 1/25th at f8. Fig. 2



● Rembrandt style. The single light source, evenly distributed, cause face and character to stand out in decided contrast to the dark background. The personality read in the eyes has no competition from surrounding tones. Speed Graphic, 4x5. One Mazda photoflood, S. S.Pan, 1/5th, f8. Fig. 3



few experiments I was really surprised with what a single little photoflood could do.

The photoflood is ideal for portraits. It is neither too soft nor too raw. Its brilliance will pick up expression in the eyes which an over-diffused light will miss, yet it can soft-pedal much harshness and opaque shadows. Any simple reflector will do. Better avoid the highly polished surfaces because they tend to concentrate the light in a spot.

The accompanying illustrations were done with just one light, except for the addition of



• A is Holbein. This type of treatment is not for personality in action, but for character in repose. The slightly flat tone holds the character in its own atmosphere. The upper corners of the print were darkened by dodging during enlargement. Dark panchromatic makeup, S.S.Pan, 1/5th second at f/8. Fig. 4

a background light for Fig. 2. Effects are varied by changing position of light, reflection and clothes. The photographs were diffused slightly in the enlarger.

The thoughtful miss under the tasseled hat (Fig. 4) might remind you of a portrait by Holbein. Remember Henry VIII? The faces of most of his eight luckless little wives were handed down to posterity in the incomparable style of Hans Holbein. Best portrait of Henry himself comes from the same artist. Try the style yourself. All that is needed is a room twelve to fifteen feet long with light walls.

Place the subject at least four feet in front of a wall so that the person's shadow cast on it from your light will not show within the picture area. Keep this back

wall clear of all objects. Enough light will then be reflected from it to give a tone just the right shade below that of the skin. The camera should never be closer than four feet to the face; the light a foot or so behind the camera and about a foot above and away from it.

Watch shadow modelling on the cheek away from light for horizontal placement of photoflood and study highlights in the eyes for vertical adjustment.

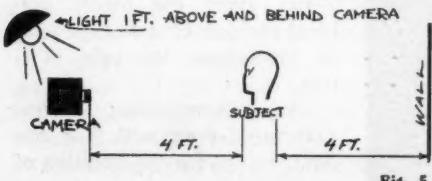
Keep your eye on the background shadow. If it appears move the reflector a little to the side and turn the face with it if necessary. Clothing darker than skin works best.

Let's say you are photographing a young lady. Sit beside your camera, talk to the subject, get her thinking about something of interest, then while you carry on a running conversation, walk around and take a squint in the finder. If she looks just right, shoot; if she appears self-conscious snap about three blanks of anything she will do. It's amazing how this little trick helps to dispel the camera-shy feeling. I've shot up to a dozen blanks before that tense look subsided. Presently she will lose her self-consciousness and you can get going. Keep talking, in fact, do most of the talking yourself. It may be hard for a lady to do the listening but you wish to catch her expressions as she reacts to your words. Don't tell jokes because that puts her in action mentally. Don't place her in extreme positions. Avoid fussy clothes and necklines. Remove shiny brooches, bright ribbons, large rings, bracelets, etc., if they fail to blend into the general tone. If the photoflood burns overtime, patience will be rewarded.

Rembrandt characteristically sought to capture personality in action and make it stand out by contrast against a dark surface.

For the Rembrandt style, the background must be dark. At most, a small area over the subject's shoulder may reflect some light. Dark clothes are essential. Place the light as in Fig. 5 and be sure to pick up highlights in the eyes. The

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HER HERO

FIG. 1

• The trained eye sees pictorial material right at home in familiar subjects and everyday surroundings. This was taken in Central Park, New York City, with a Plaubel Makina camera at f/8, 1/50th second, Agfa Superpan film. The print is a straight enlargement on Tumagaz paper.

# Woman Pictorialist At work

By DAN ANDERSON

*Photographs by Peggy Gold*

"WHAT a grand dog!"

As Peggy Gold exclaimed over the animal, making its young owner's eyes light up with enthusiasm for the pet, she had not forgotten the camera which she carried, the real reason for her being in New York City's Central Park that bright day.

"I'd like to take his picture," she said. The boy, engrossed in playing with a party of young friends, had no idea that he was being taken away from them to become a figure in one of those photographs by Peggy Gold which have been hung in salons all over the world. He thought it was a good idea, having his



● A is Holbein. This type of treatment is not for personality in action, but for character in repose. The slightly flat tone holds the character in its own atmosphere. The upper corners of the print were darkened by dodging during enlargement. Dark pan-chromatic makeup, S.S.Fan, 1/5th second at f/8. Fig. 4

a background light for Fig. 2. Effects are varied by changing position of light, reflection and clothes. The photographs were diffused slightly in the enlarger.

The thoughtful miss under the tasseled hat (Fig. 4) might remind you of a portrait by Holbein. Remember Henry VIII? The faces of most of his eight luckless little wives were handed down to posterity in the incomparable style of Hans Holbein. Best portrait of Henry himself comes from the same artist. Try the style yourself. All that is needed is a room twelve to fifteen feet long with light walls.

Place the subject at least four feet in front of a wall so that the person's shadow cast on it from your light will not show within the picture area. Keep this back

wall clear of all objects. Enough light will then be reflected from it to give a tone just the right shade below that of the skin. The camera should never be closer than four feet to the face; the light a foot or so behind the camera and about a foot above and away from it.

Watch shadow modelling on the cheek away from light for horizontal placement of photoflood and study highlights in the eyes for vertical adjustment.

Keep your eye on the background shadow. If it appears move the reflector a little to the side and turn the face with it if necessary. Clothing darker than skin works best.

Let's say you are photographing a young lady. Sit beside your camera, talk to the subject, get her thinking about something of interest, then while you carry on a running conversation, walk around and take a squint in the finder. If she looks just right, shoot; if she appears self-conscious snap about three blanks of anything she will do. It's amazing how this little trick helps to dispel the camera-shy feeling. I've shot up to a dozen blanks before that tense look subsided. Presently she will lose her self-consciousness and you can get going. Keep talking, in fact, do most of the talking yourself. It may be hard for a lady to do the listening but you wish to catch her expressions as she reacts to your words. Don't tell jokes because that puts her in action mentally. Don't place her in extreme positions. Avoid fussy clothes and necklines. Remove shiny brooches, bright ribbons, large rings, bracelets, etc., if they fail to blend into the general tone. If the photoflood burns overtime, patience will be rewarded.

Rembrandt characteristically sought to capture personality in action and make it stand out by contrast against a dark surface.

For the Rembrandt style, the background must be dark. At most, a small area over the subject's shoulder may reflect some light. Dark clothes are essential. Place the light as in Fig. 5 and be sure to pick up highlights in the eyes. The

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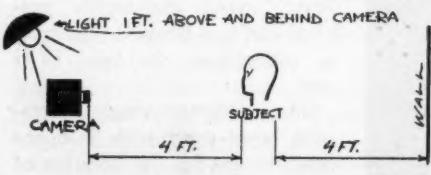


Fig. 5



HER HERO

FIG. 1

• The trained eye sees pictorial material right at home in familiar subjects and everyday surroundings. This was taken in Central Park, New York City, with a Plaubel Makina camera at f/8, 1/50th second, Agfa Superpan film. The print is a straight enlargement on Tumagaz paper.

# Woman Pictorialist At work

By DAN ANDERSON

*Photographs by Peggy Gold*

"WHAT a grand dog!" As Peggy Gold exclaimed over the animal, making its young owner's eyes light up with enthusiasm for the pet, she had not forgotten the camera which she carried, the real reason for her being in New York City's Central Park that bright day.

"I'd like to take his picture," she said. The boy, engrossed in playing with a party of young friends, had no idea that he was being taken away from them to become a figure in one of those photographs by Peggy Gold which have been hung in salons all over the world. He thought it was a good idea, having his

dog's picture taken. There was no need to coax him out of being shy of the camera, so intent was he on making Stumpy look interesting for the camera. He thought, no doubt, that it was his own choice that the photograph be made at a certain spot by a pond's edge. (Fig. 2.)

"I've wanted to make a picture there for months," Miss Gold said. "Seeing the boy and his dog, I knew they would fit in with the line of rocks on the left, the railing on the right and the shadow of the railing in the path, all leading up to the point of interest at the water's edge."

We were all ears, for it is not every day that a reporter gets a chance to take a walk with a famous photographer and to see exactly how she selects her subjects and handles her camera.

Ten exposures were made, and the boy's full name and address taken, with a promise (to be faithfully fulfilled) that he would receive a picture.

"Wasn't he in love with his dog! The lad and his pet certainly were 'Playmates'." The photographer spoke as we conscientiously kept to the snail's pace which she had made it a condition be kept before she would permit an observer to go on one of her picture-hunting expeditions through the park. "I walk past hundreds of pictures if I don't keep my eyes wide," she said.

Central Park is a favorite walking ground, not that she considers it superior to thousands of other places as a pictorial region, but because it is near her home, and almost any place will yield material to one who looks, in her belief. A pupil of Adolf Fassbender, she recalls that for years he has been taking his classes there—and "not only do they always get pictures, but each pupil gets new pictures that no one saw before."

"What exposure did you use?"

"The boy and dog playmates? It was  $f/8$  at 1/25. I wanted to work fairly fast for fear the dog might move. With a medium yellow filter, to make the water lighter,  $f/8$  was the right opening on a bright day like this. I usually work between  $f/8$  and  $f/11$ , and at 1/25 or 1/50th

of a second. I never go out except on brilliant days, unless I'm looking for some special effect. There's got to be that sparkle and contrast that only a good sun gives, to make a picture interesting."

Miss Gold strives for simplicity in equipment.

At home there's a view camera for portraits and still life, but she has only one camera to take out. At present it is a Plaubel Makina with a Plaubel Anticomar 4½-inch  $f/2.9$  for a standard lens, and a Plaubel Orthar 3-inch  $f/6.8$  wide-angle lens. She carries two filters, a medium yellow and a dark yellow, and holders full of Agfa film, to which she is used—Superpan and some Plenachrome. Her Weston exposure meter she uses on the first exposure or so, but once having learned what the day's light is, does not employ again except in some special situation. She always carries and seldom uses a tripod, but says that she has learned that the one time she leaves it at home is sure to be the one time when she will need it.

We had come to the model yacht basin near Seventy-second street, where youngsters sail great races with little boats.

"If only there aren't too many people!" Miss Gold exclaimed. "Usually there's a crowd, and such confusion."

Luck was with her. Not only were the model yacht owners few at the moment, but one of them was engaged in making repairs to his vessel. No need to tell him to disregard the lens, again at  $f/8$ , and now, with the filter off, the shutter set for one fiftieth. It was not so easy with a small feminine friend, and utterly impossible with a younger boy, but at last the first two concentrated on the boat, and Miss Gold snapped "Her Hero." (Fig. 1.)

"That's another picture I've been hoping to get for a long time," Miss Gold exulted. "Of course, there'll be a lot of 'cleaning up' to do. All the scraps of paper on the walk and the edge of the basin will have to be retouched out."

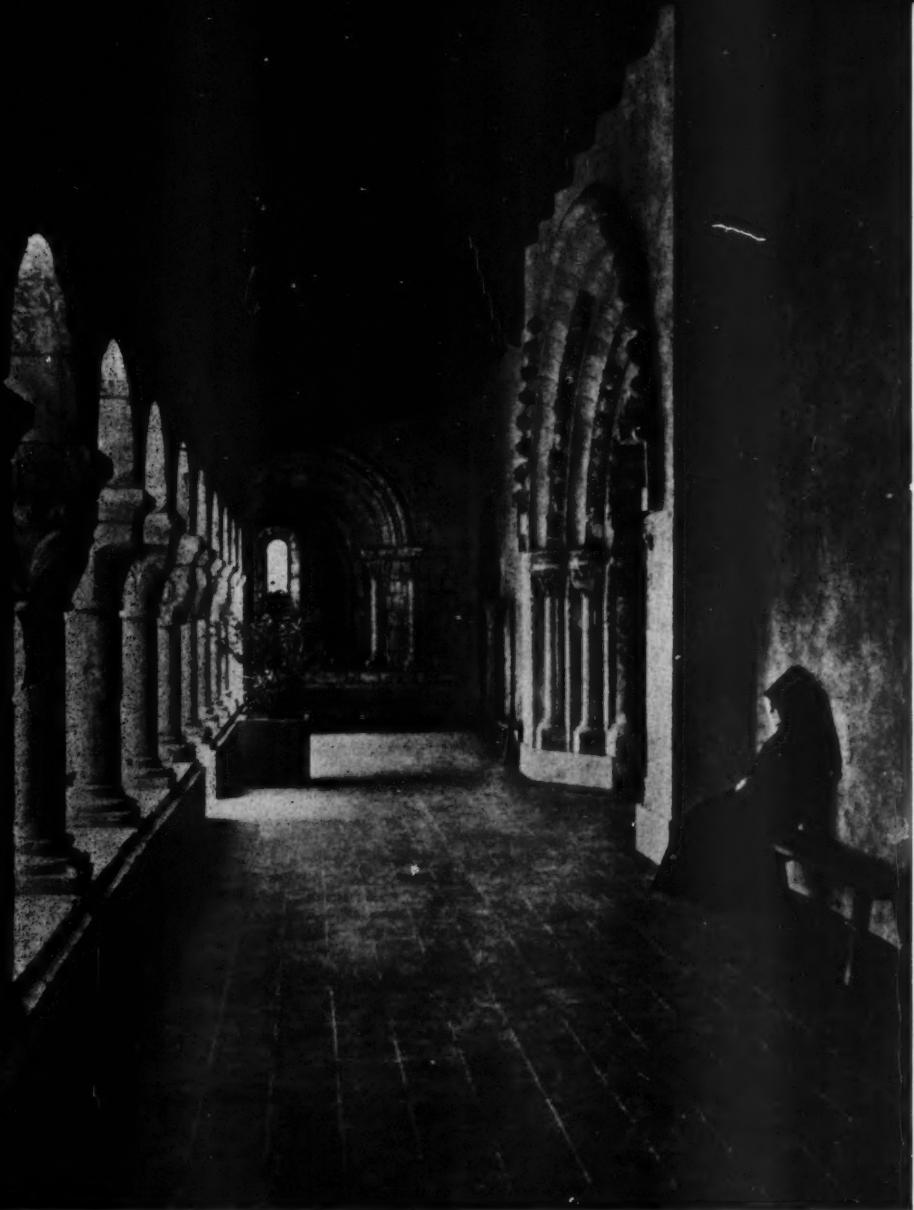
"The two prints, (Fig 1. and Fig. 2) prizes of the day's saunter, would not be ready for perhaps a month. Exposure is the merest start in making a Peggy Gold



PLAYMATES

FIG. 2

● Brilliant sunlight gives sparkle and contrast to park scenes. Plaubel Makina camera, f/8, 1/25th second, Agfa Superpan film, medium yellow filter to lighten the water. Straight enlargement on Tumagass paper with some retouching done on the print. On a gray day, this subject would have been very ordinary. An important part in the composition is played by the shadows of the tree and fence as well as the shadows of the boy and dog.



MEDITATION

FIG. 3

● This is the picture that aroused criticism because of the retouching. When taken, a messenger boy and a woman in street dress were sitting on the bench. The photographer, by retouching, took out the boy and changed the woman to a nun. Exposure f6.3, 1/25th second, Agfa Superpan cut film developed in M-Q. A positive was made on Defender blue record film, retouched and a paper negative made on Dusonville charcoal black F with some further retouching. Final print on Tumagaz paper.

picture. Such things as removing the litter on the path by the children, or toning down the glare on the water, on the fence

rails, and on the stone path in "Playmates," require careful work in the studio. Sometimes she works on the print with



● Sun filtering through trees gave this staircase a feeling of antiquity. Paper negative process exactly as in Fig. 3. Exposure f6.3, 1/25th, Superpan. Fig. 4.

● Noon. The busiest city in the world, in a reflective mood. Exposure 1/10th second, f8, camera on a tripod. Dark yellow filter to bring out the clouds. Fig. 5.

pencil, chalks and paint. Often she uses the paper negative process. From the original negative a positive on film is made. This transparency can be retouched. It is used to make an enlarged paper negative. After final retouching on this paper negative the final print is made by contact.

Even in all this she is as simple as possible. She uses metol-hydroquinone developers of appropriate strengths for film and paper; uses Defender Blue Record for positives on film of ordinary contrast, commercial for greater, and process, if she wishes extreme contrast; makes all paper negatives on Dassonville

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# Negative Faults

By RALPH HABURTON

HERE, 10 of the defects common to developed negatives are illustrated and described so the worker can identify his troubles and know how to cure or avoid them.



## REVERSAL

The appearance is like an overexposed positive or print. It is caused by exposure to light after being partially developed. The surface image then acts as a negative for the undeveloped emulsion under it.



## SCUM MARKS

Greyish or iridescent lines or curves on the film surface, which most frequently are caused by the use of exhausted hypo or insufficient agitation during fixation. Scum may be formed on film exposed to light before fixation is complete. Scum marks often are found on the backs of film pack negatives which have been developed without removing the paper backing. Scum marks may be streaky as

in the illustration or may appear as a moire pattern as in the grain of wood. The best thing that can be said of scum marks is that they generally are transparent and do not show up on prints.

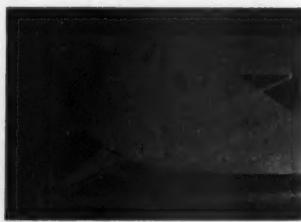
Scum frequently may be removed after washing by carefully wiping film with a piece of wet cotton, chamois skin or viscose sponge before hanging film up to dry.



## RETICULATION

One of the uncurables. Reticulation shows up as a regular pattern in the emulsion and feels rough to the touch.

Reticulation may appear in outdated film or film exposed to very humid weather as in the tropics. It may be caused by excessive developer temperature, sudden change of temperature between developing and fixing, or the use of exhausted hypo.



## FOG

A fogged negative (above) shows a general veiling of the highlights. If the film margins are clear, the fogging was caused in the camera. If the margins also are fogged, the effect occurred either in loading or developing the film. Some films, especially the faster emulsions, have a grey base and therefore the margins of these films are not perfectly transparent.

Fogging may be caused by darkroom light leaks, an unsafe safelight, excessive developer temperature, incorrectly mixed developer, overdevelopment or the use of outdated film.

## **STREAKS**

Uneven development due to lack of agitation may cause some portions of a negative to be developed more than others. Some tanks cause streaks because the groove is too close to the emulsion. This cause is not encountered with 35mm. film because of the wide film margin. Agitation is especially important when the negative is first immersed in the developer and in the short stop.

## **SCRATCHES**

Parallel scratches may be caused by grit or other foreign substances in the camera or in the enlarger negative holder. Scratch marks which do not penetrate the gelatin surface can be kept from recording on the print by enlarging with the negative in a wet cell carrier containing glycerine or carbon tetrachloride.

## **AIR BUBBLES**

Air bubbles may form on the surface of a negative as it is being immersed and prevent developer from coming in contact with the emulsion. Exhausted or frothy solutions may cause bubbles. Films which show air bubble spots should be returned immediately to the hypo solution. If the spots were caused during fixation, they will clear up.

## **WATER SPOTS**

Tear-shaped, round or irregular markings may be caused by uneven drying or by a residue from the wash water. Film dryers which circulate from the bottom are more likely to cause this trouble than those which blow from the top down.

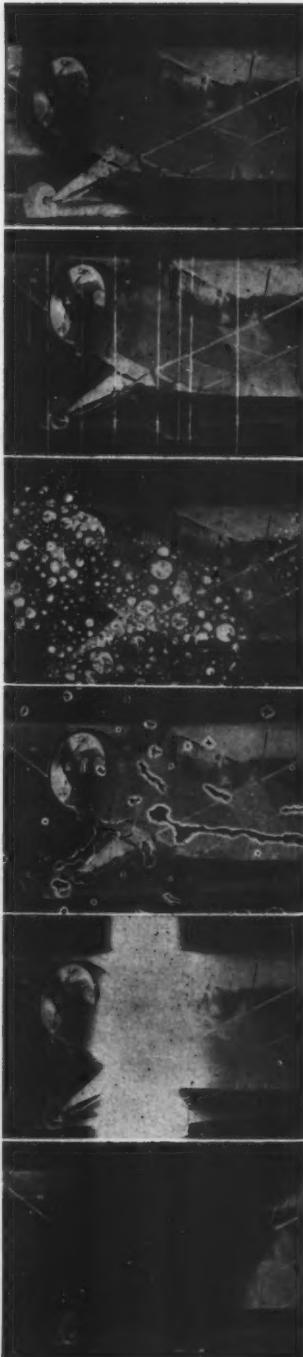
Some water spots can be removed by soaking the film in water and then wiping. Others do better when softened by weak ammonia water or sodium carbonate solution, then refixing, washing, wiping.

## **CLEAR AREAS**

Undeveloped parts in a negative may appear in either cut or roll film when a piece of paper or other film sticks to the surface of an emulsion preventing developer from getting free access to the covered area.

## **STAINS**

Stains often appear as large brownish or iridescent blotches, caused by exposure of the film to air during development. The use of exhausted solutions frequently cause stains.



# how to print in Clouds

*Clouds may be added to any suitable picture by the simple masking method*

By JACK POWELL

*Photographs by the Author*

NOT only landscapes, but also portraits and other subjects often may be made artistically complete by the addition of clouds to the background. The printing in of clouds is both permissible and practical.

If a subject is interesting enough to deserve being made into a picture, then by all means photograph it, regardless of what's in the sky. Suitable clouds may readily be printed in at a later period when doing the darkroom work.

To begin with, start collecting cloud negatives. Whenever you see interesting clouds in the sky get out camera and filters and add to your library of cloud negatives.

Cloud formations are worth understanding to better appreciate their beauty. In selecting clouds for a scene, the following points are to be considered:

- 1—The direction of sun light on the clouds.
- 2—Cloud formations.
- 3—Color.
- 4—Location.
1. The direction of light on clouds has



● The first step is the making of a full size enlargement and cutting it in two along the sky line. Parts "A" and "B" then are pasted on cardboard and used as masks for printing the final enlargement. Fig. 1

an important bearing on the picture with which the cloud negative will be used. A landscape with the light coming from the north cannot be combined with a cloud negative having south light as its main source of illumination. The illumination of both landscape and clouds must be from the same direction.



LA PAYSANNE

FIG. 2

● Compare the effectiveness of this final print with Fig. 1 which shows the same subject before the clouds were printed in. The girl was photographed with a Contax II, Sonnar f2, 85 mm. lens. Eastman Panatomic film, 1/10th second at f8. The cloud negative also was made on Panatomic, orange (G) filter, f11, 1/50th second. Negatives developed in Edwal Minicol. Print on Defender Veltura Q, a rough, slightly toned surface.

2. Clouds differ in their formation. There are light, fleecy clouds, whipped into whorls and erratic shapes through high wind velocity. There are cottony, puffy banks of clouds that make the beholder wish he could dive into them and enjoy their downy luxury. Then there are the thunderheads and the cumulus of storm and after-storm, and the "fisherman's delight" of a mackerel sky (cirro-cumulus clouds). All these offer unending sources of cloud material for negative files.

3. Color or tone. The color of a mass of clouds is as definite, although it is mostly in monochrome, as any brilliantly colored object. The deep, sullen tones of storm clouds place them in the low key scale of photography. Clouds that have a fringe of translucent back lighting are more or less contrasty, the fringe showing quite a bit of color from its light source while the center itself may be white or slate grey. Sunrise and sunset cloud effects are brilliant in color, ranging the greater part of the spectrum.

A pastoral scene taken at ten in the morning, showing clean cut shadows from a cloudless sky would be completely out of character if printed with piled up, angry storm clouds. More appropriate would be a few delicate clouds, fleecy and transparent, drifting lazily across a fairly light sky.

The importance of these factors of color and emotional aspect cannot be overemphasized, for they are elements which are vitally responsible in setting the pace and governing the mood of a picture.

4. Location. Cloud forms vary with their location. Billowy thunderheads may

be found cresting mountain tops. Desert clouds have a form and definition different from other types of cloud formations. Small tufts or translucent clouds, sometimes referred to as "sheep's back", in unlimited numbers of repetition will usually be found in the broad expanse of a summer sky.

Clouds taken with the camera pointed directly overhead show an entirely different form than when the camera is more on a level with the horizon. Therefore, the only clouds that will really fit in naturally with a landscape, taken with a level camera, are horizon clouds.

Clouds also may be used to excellent advantage in pictorial work where figures are used. In the studio, a figure may be costumed and posed against plain white background. The background will print pure white, a splendid field for printing in clouds. Here again the choice of the clouds must be governed by the key of the picture story, which embraces direction of light and cloud formation; repetition of the general form of the picture in the clouds, plus type and color or tone. The final print should present an harmonious, esthetic whole. It does not take much to throw a picture off and so, right from the very beginning, great care should be used in the selection of subject matter and cloud effects.

The simplest method for adding clouds is by double printing. The cloud negative and the subject negative are enlarged on one sheet of sensitized paper. The sky area is masked off while the subject negative is being printed, and the subject area is masked off while the clouds are being printed.

Fig. 1 shows a study of a young girl seated on some blocks. The costume and basket suggest a provincial type. By using white for the background and floor it becomes possible to later add an appropriate background to further carry out the idea of outdoors. The low camera angle has given to the figure a feeling of elevation. Keeping these facts in mind the next thing was to decide on a background that would emphasize the general



• The cutout subject (Portion "B" of Fig. 1) is placed on various cloud prints until a suitable cloud composition is selected.  
Fig. 3

● The cumulo-nimbus, or thunderhead, is the most spectacular of all clouds. It rises mountain high into the air with fantastic outlines reminiscent of giant and weird beasts of prey.

Fig. 4



● After the storm. The cloud pictures on this page are from Contax negatives. Panatomic film, f11, 1/50th second, orange (G) filter. A yellow-green or red filter also may be used for cloud effects.

Fig. 5



● A cumulus or fair-weather cloud. Cloud pictures are worth collecting for their own sake as well as for background printing-in purposes. Fig. 6





CHATEAU NOIR

FIG. 7

● Mood may be conveyed by the proper selection of clouds. No masking was necessary to make the above print because of the silhouette arrangement. The lower part of the print was simply shaded or "dodged" with the hand while the cloud negative was printed.

picture plot. From a file of background material, three negatives were selected, and an eight by ten inch print made from each on Defender Velour Black N, single weight, matte surface, a paper that is suitable for pencil work and copying.

Fig. 1 was cut in two with a pair of manicure scissors along the black line. The parts A and B are for masking purposes when making the combination print.

Section B was next placed on top of one of the background prints and a careful study made of the combination. (Fig. 3) The following points had to be considered:

1. Was the lighting of the background the same as that of the picture?



● The subject before cropping and printing in of clouds looked like a very mediocre snapshot.

Fig. 8

2. Did the clouds and visible background scenery repeat and fit in with the mood of the picture?

3. Was the angle of view of the

background such that it would carry out the suggestion of distance and elevation?

The cut-out subject was tested with each of the cloud prints. The cloud background finally selected was a view of a formation of after-storm clouds over a range of mountains. As it had been taken from the slope of another range, the angle of shot was in keeping with the subject. And too, in the cloud formations there was a repetition of the main subject head-dress, blouse and basket. The mood was in the general stormy roughness peculiar to the hardy people dwelling at the altitude in which Amalfi, the picture location, is situated. Here again the angle of shot fitted in well with the picture story.

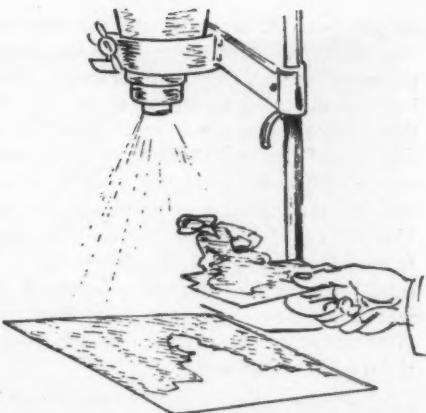
Having decided on the background material, the negative for Fig. 1 was placed in the enlarger, focused, composed, and the aperture stopped down to f8 for an 8" x 10" enlargement on Defender Velour Black I, rough white matte paper. This paper was chosen to lend a rough texture suitable to and in keeping with the pictorial quality of the picture. Any standard paper developer may be used, or the Jack Powell No. 4.

METOL .....	20 grains
SODIUM SULPHITE .....	½ ounce
HYDROQUINONE .....	90 grains
SODIUM CARBONATE, DRY .....	½ ounce
SODIUM CHLORIDE .....	90 grains
WATER TO MAKE.....	40 ounces

Use full strength, develop 4 minutes, at 70° F.

Some workers make the background or cloud prints first; I prefer to make the picture print first and then superimpose the clouds. I find it much easier to blend the sky and foreground without there being much danger of showing where the two join.

After focusing the subject negative, a test strip was made, and timed to allow full development in exactly four minutes. This is important, the time must be noted and strictly adhered to. In order to secure correct relationship between picture and cloud, prints from each negative must be timed in printing so as to give correct, uniform development in exactly four minutes for both parts of the print. Other factors being equal, the ultimate success or failure of a pleasing combination de-



• How the cutout mask is used for dodging while printing in a cloud background. The mask is not placed directly on the paper during enlarging as this would cause an abrupt line of demarcation to appear between the subject and the sky. Fig. 9

pends solely on these two steps: *Controlled Exposure and Development*.

Having decided on the *Correct* exposure time a sheet of sensitized paper is placed in the easel and the enlarger red safe light dropped into position. To mask the upper half of the picture, Section A of Fig. 1 was used. Watching the red projected image, the mask was raised high enough above the sensitized paper so as to cast a masking shadow the size of which was half an inch larger than the actual size of the picture. (A foot switch comes in handy, leaving both hands free for manual operations; a timing switch also is a big help). Removing the red filter, mask A is slowly moved up and down with a lateral motion. At no time is the mask permitted to prevent full printing of the subject.

In making a masked print it is not advisable to lay the cutout directly onto the sensitized paper with the thought in mind that the next mask can be placed on the other end of the paper to make the final images dovetail without demarcation. I have made many prints in this manner, and have seen scores of others in which the same technique had been used, and not one of them showed a definite line where the two masks met: either overlapping or a space between.

The correct exposure for this particular

subject was 20 seconds. At the end of that time the paper was removed from the easel and a pencil mark placed on the back of the print to designate the top of the picture. The paper was placed in a light proof drawer. A dummy sheet was next placed in the easel and a quick pencil outline made, similar to the black line on Fig. 1. The print negative was removed from the enlarger and the cloud negative substituted in the enlarger. A test strip was made and developed four minutes. Nine seconds was correct for the background print exposure.

Once again the red filter was dropped into position on the enlarger lens and the partially exposed sheet of sensitized paper was replaced in the easel, locating the top of the print by means of the pencil mark on the reverse side. Using mask B, the lower portion of the print was masked out as described for mask A.

Four minutes development showed a perfectly balanced picture, the densities of both clouds and subject maintaining their tonal relationship. The dried print was worked on with a Wolff's carbon pencil to remove dust spots, scratches, etc. The finished result became Fig. 2, "La Paysanne". The original salon print was made on Defender Veltura Q, a super rough, slightly toned surface, and was accepted and hung by the Royal Photographic Society.

One of the assignments I often give to students is to go out and get cloud negatives for future use. There is usually some grumbling at first, as the best time to shoot clouds is just after a rainstorm which means wet, muddy shoes. Later on, however, these grumblings are turned into smiles of delight when an almost hopeless print may become salon material by the simple printing in of one of the cloud negatives.

All of the cloud negatives from which the prints shown here were made, were taken with an orange or "G" filter on 35mm. Pantomic film, at f11, 1/50th of a second using the Contax camera with Sonnar f1.5 lens. The negatives were processed in Edwal Minicol.

Fig. 8 is a straight print showing a "bald" sky and no character to the print due to its uninteresting composition and weak printing. Figure 7, "Chateau Noir" is the result of correct composition, lower key printing and appropriate cloud combination. No cut out mask was used for this picture. The clouds were put in by shading the lower portion of the print with the fist and allowing the clouds to overlap onto the chateau itself. The deeper printing of the foreground absorbed the lighter texture of the clouds and eliminated any demarcation.

A general rule which will help to simplify the problem of fitting the cloud negative to the subject proper is this: Light clouds may be termed as high key; dark clouds as low key. High key clouds, this is, clouds that are light in color and form are best used when depicting children, young people, the happier, positive emotions such as joy or gaiety, the lighter seasons, etc. In an outdoor portrait of a small child, or a puppy or kitten it would be a mistake to print in dark clouds. On the other hand, an elderly person or very strong character is more fittingly portrayed by a darker, low key cloud-ground.

To cite another example, a scene whose dominant note is peacefulness and quiet, sheep grazing on a hillside, let us say, calls for white, rounded, full clouds. Analysis will show that the effectiveness of the scene lies in the suggested repetition: whiteness of the clouds establishes the mood of the scene, i. e., a feeling of calm and upliftedness, as well as repeating the color of the sheep. The rounded forms of the clouds set off the rounded woolly bodies, and also the curving lines of the hill; while the fullness of the clouds is indicative of serenity and well being.

Try to visualize the same scene set against dark, heavy, storm clouds whose thund'rous blackness conveys a feeling of tragedy and impending disaster. How incongruous and out of character this would be!

There are other methods besides the masking technique described above for



• Cloudscape, Contax Camera, f/11, 1/50th second, Eastman Panatomic film, "G" filter.

Fig. 10

printing in clouds. These, very briefly, are:

Printing in clouds by (1) making copy negatives of the subject and cloud negatives, then reducing that portion of each negative not required, until landscape and cloud fit each other. The two negatives are taped together and printed as one in the enlarger. The resultant print may later be worked up as described in the April, 1938 issue of *MINICAM*, page 60.

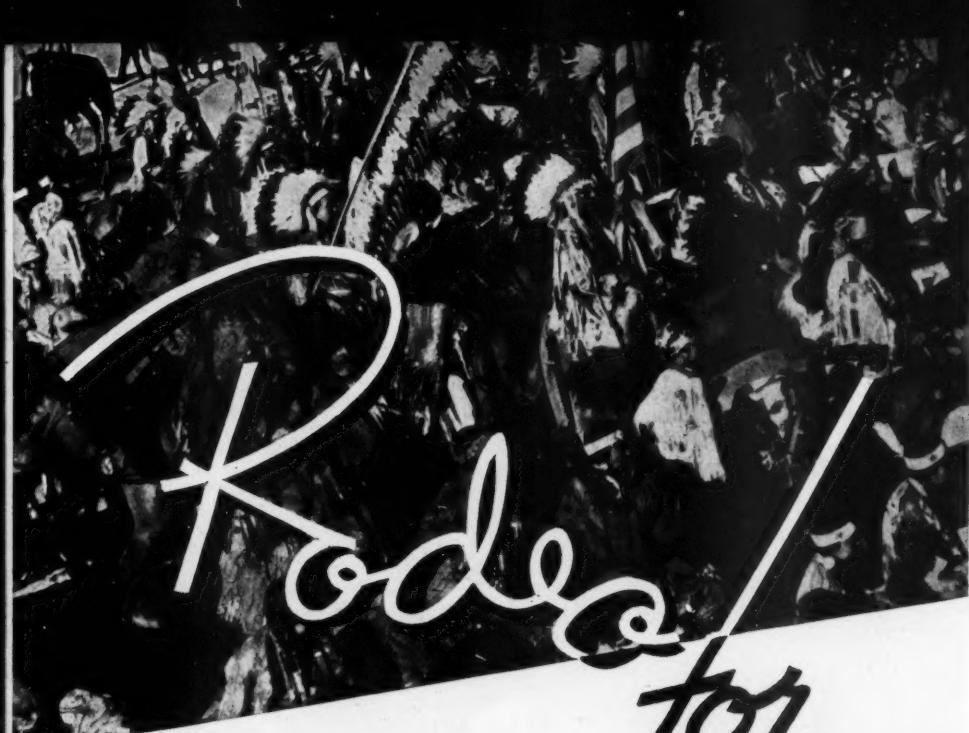
(2) Making a collage or "pasteup" print. Make a glossy print of the selected cloud negative, being sure that the clouds are slightly out of focus. Next, make a glossy print of the main subject. Densities of both cloud print and picture print should match. When both prints are dry and flattened in a press, that portion of the picture print which is to be utilized is cut out, laid face down on a flat surface

and the cut-out edges sanded down with fine sandpaper. The print is next mounted with rubber cement or tissue on the cloud picture and a copy negative made.

(3) Printing in selected areas of different cloud negatives on one print by means of "spot" printing.

Many marvelous pictures are lost simply because, no clouds being present, camerists have refused to make negatives, preferring to wait until an obliging cloud sails into view. But how often are natural clouds in harmony with their foreground, trees or mountains? And by harmony I mean fitness to subject matter.

While it is well to wait for a cloud, it is even better to take the scene regardless—clouds or no—if we know that back in the darkroom, reposing patiently in its file is the right cloud negative just waiting to be taken out and put to work.



• The Indian camp is jammed with picture possibilities. Indian tribesmen in full dress prepare to ride into the arena. Grafex camera, Agfa Panchromatic Press film, f/16, 1/100th sec. and bright sunlight.

# Rodeo for ACTION

*Don't keep your camera under wraps.  
Use those shutter speeds of 1/500th  
or faster—but beware of risking  
life and limb as did this lensman.*

By RALPH VINCENT  
*As told to Bob Hammond*

THERE was a mean look in that Brahma steer's eye. Even shining up from the reflecting mirror of my Grafex I could see it was as mean a look as a Brahma steer could get and that is plenty mean. Well, the camera got the picture but the steer almost got me and so I am passing on this word of advice to any shutter snappers that have a yen for rodeo pictures:

"When the Brahma steers are in the arena, you stay out."

Now, after 12 years of covering the Pendleton Roundup for *The Portland Journal*, I knew better than to get in there. As a matter of fact, if the editor had not heckled me I probably never would have, but there is a limit even to what a newspaper photographer can take.

"Why is it," the editor said to me over the telephone, "that all the pictures we get of Brahma steers are rear view or long range pictures? We all know what their rumps look like, now let's see their faces,

Something close, so we'll know it is a steer and not a posed heifer."

The answer, which he would not listen to, of course, is that a Brahma steer is loaded with dynamite and a disposition as ornery as any the gods have brewed. The only safe place to get pictures of them, and we all knew it, was from the starting chute, and that means rump views.

This time, though, I decided to get the first candid shot of a Brahma steer extant, a picture so candid it would scare the

editor out of his pastepot. So when the Brahma steers were prepared for action I did not get on the chute with the rest of the photographers, but walked out in the arena while the boys commented about funerals and flowers.

But I stood my ground. Before I went into the arena I stripped of all surplus equipment. Auxiliary lenses and magazines, filters, everything that might impede a sudden exit. Since the action was to be close and I knew there would be

● "There was a mean look in that Brahma steer's eye, even shining up from the reflecting mirror of my Graflex." (W. Patton, Pendleton East Oregonian photographer, once gored trying to get a shot like this, is seen on the gate in the background.) Exposure  $1/8$ , 1/800th second, Agfa Panchromatic Press. This is the most rare and dangerous shot in the entire repertoire of the rodeo photographer.





• Hold your camera low to get the most out of a bucking shot as it is important to show the distance between the horse and the ground. Graflex camera, Agfa Panachro Press film, f8, 1/800th second.

• Cowboy bites the dust. (below) Newspaper lensmen are adept at timing spills because they know which horses cannot be ridden. Graflex, Agfa Panachro Press film, f8, 1/800th second, bright sunlight.



lots of it, I picked the fastest film I could find so I would not have to wait around for my shutter to click before I got going. Then I pulled the slide, set the lens at f8 and shutter at 1/800 second. Because I knew there would be no retakes, I focused just a little ahead of the chute from which I knew the steer and cowboy rider would emerge.

After I got all set, there was a little wait while my stomach tangled with my throat. My erstwhile competitors assured me they were all ready to photograph my demise (and they were, too). Then the gate swung open. The steer and his rider exploded into the arena. I ducked my head into the hood. What I saw there pretty nearly made me pull it out again because there was that Brahma steer looking me squarely in the eye and I did not like what I saw in his, nor the fact that he was undoubtedly headed in my direction. As I pressed the shutter release, I saw his rider take to the air. Now I knew it was to be a personal issue between me and the Brahma.

An 800th of a second is pretty fast, but as I started running I was afraid camera motion had ruined my picture. I wished the Graflex was a National Graflex if not

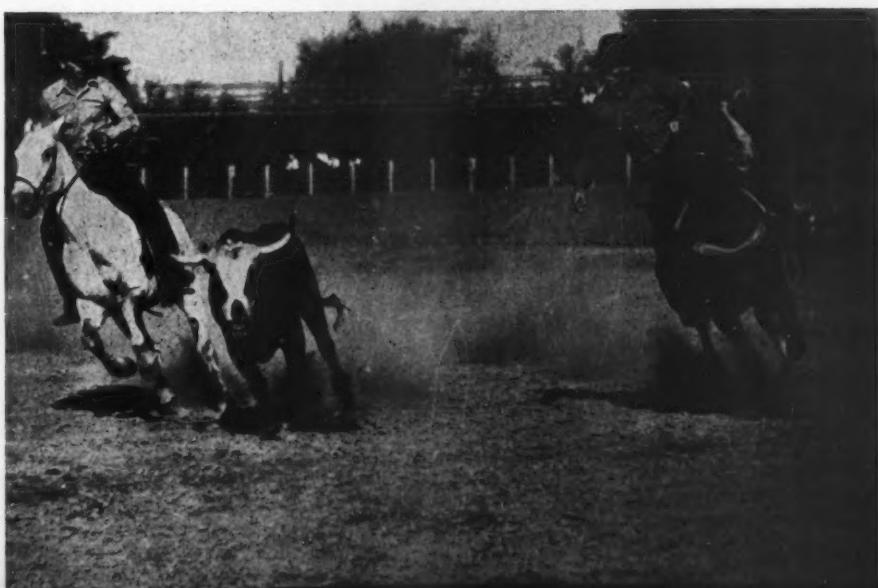
smaller. I could think only of the track fence for which I headed at utmost speed. I made the fence ungod. Over I vaulted merrily, with a sigh of relief, but the sigh was premature—the steer jumped too. As the gallery shouted a warning I put on another sprint and jumped the fence again just as that murder-minded steer came alongside. This time he did not cross over, but just took a pass at me with his horns, hitting the fence instead, and as I ran down the track he ran down the inside of the arena making passes but not thinking to jump back until I got out of danger.

Well, I got the picture. But I don't think I would take such a foolhardy dare again. There is too much color and action in a rodeo without taking your life in your hands, although you may occasionally risk a limb or two.

The picture possibilities of a rodeo, and there are many of these about the country each summer, are limitless. Of course the prime ingredient is action, what with bucking horses, trick riding, race bulldogging, calf-roping, and the like, but there is plenty of color too. Cowboys and cowgirls are always picturesque; the crowds, tense with anxiety and excitement,

(Page 82, please)

• Three charging animals make such bulldogging shots like this hard to get without risk of bodily injury. The horse on the right just missed the cameraman, who frightened the steer, and earned the cowboy curse. Graflex, 12-inch lens, Agfa Panchromatic film, f/11, 1/680th second. Bright sunlight.





• This night shot of Manhattan across the river won a prize for B. F. Reynolds, Jr., in the recent contest held by the Hotel St. George, Brooklyn. The white lines in the foreground were caused by the movement of river craft during the long time exposure, 30 minutes at f/4.5.

# Winning Contests

*How to win and how not  
to win snapshot contests*

By ELLA BRODY

"LOOK HERE," says Hamlet, "upon this picture, and this."

Well, I looked (though not at Hamlet's side), and kept on looking for weeks. I saw thousands of pictures. For I happened to be on the inside of an important amateur camera contest in one of our larger cities. I participated in it from the insertion of the first newspaper announcement to the awarding of the prizes. I learned a lot about contests, amateurs who enter them, and the pictures they send in.

"Why didn't I win?" complained one contestant. In reply, I picked up a hand-

ful of prints, and said, "Look here (Fig. 1 next page). When you took this shot, the sky was sapphire blue, the clouds fleecy white, the hills and the trees and the foreground a symphony in green, the barn a beautiful weatherbeaten gray. Unfortunately, all this was lost in the monochromatic rendering. The result is featureless and unexciting."

Fig. 3 might have been good if the little girl hadn't known her picture was being taken. Then, instead of looking into the camera, she might have just played around with her kittens. The camera

(Page 75, please)



To the eye, this was a dramatic and exciting scene, but the camera saw only a cloudy sky over a commonplace landscape. Fig. 1



● Don't be misled by the splendor of a sunset (above). Prizes are not won because you remember how splendidierous the original scene was.

Fig. 2



● Too much knees (above) and not enough eyes. Like the other examples on this page, this snapshot will win no prizes. Fig. 4

● This might have been better if the little girl (right) hadn't known her picture was being taken and if the camera angle was higher.

Fig. 3



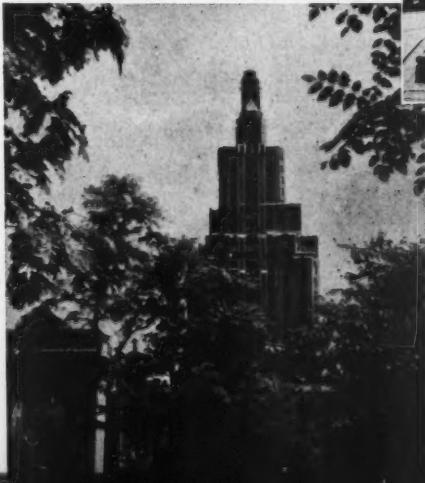
● Don't send this in (below), unless they're asking for postcard or souvenir-booklet material. Even then it'll be passed by.

Fig. 5



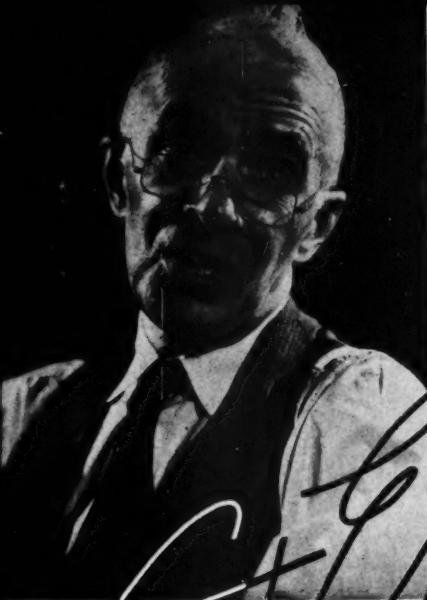
● This won't do either. Even as a record shot, it's poorly lighted. The foliage is all right, the background is distracting and should have been kept out of focus by using a large lens opening. The statue's backside appears to be the center of interest because it is the brightest part of the composition.

Fig. 6



● Trite and stilted.

Fig. 7



# HOW TO Get Expression!

By STEPHEN DEUTCH  
*Illustrations by the Author*

**Not by saying, "Look pleasant, please," or "Register fear," but by applying psychology.**

IN the pages of every newspaper and magazine there can be seen the modern tendency toward a realistic representation of life. The most impressive photographs are those which have a direct action on the reader. They are most effective because of their realistic atmosphere.

In the advertising field, illustrations are becoming less "nice" pictures and more and more expressions of character and emotion. Such an illustration has to express a very definite, predetermined idea. The picture has to illustrate a written story and sell merchandise.

In obtaining expression for the camera, the first step is psychological rather than photographic. The birdie of the "look pleasant" days has gone the way of the Daguerreotype. The photographer no longer pleads, "Look pleasant, please", or tries to get expression by squeezing

"tweet-tweets" out of a rubber canary.

The psychologist-photographer talks to the model and puts him into the necessary mood, much as a motion picture director puts his subjects into character.

The lighting and camera angle are arranged in advance. The model is allowed to simulate emotions for a few minutes while the photographer studies to determine the best phases of the action. If the subject is one of suffering, painful subjects are described until the desired expression is obtained. If the model becomes stiff or awkward, and facial muscles contract, a rest period is necessary. For emotional subjects, the photographer can work only in short spurts, allowing adequate time for relaxation of the model.

Lighting for suffering pain or fear should intensify the expression with long projecting shadows and circles under the

eyes. Back and top lighting give the best results.

Laughing, happy expressions are best

lighted from the front, using short shadows and a simple pattern of light and shade. Highlights and texture in the

- A study of faces shows that expressions are localized. Fear and horror, for example, are expressed more by the eyes than any other features. To concentrate attention in the eyes, the first essential of a horror picture is the highlighting of the whites of the eyes to give contrast. Rolleiflex camera, Zeiss Tessar lens, Eastman Panatomic film, 1/25th second, f/5.6. Film developed in Champlin 15. Print on Brovira glossy.





- "Health" is a typical advertising illustration taken to fill a definite assignment and illustrate a text. Contrasty lighting was used to simulate sunlight and outdoor health and vigor. The client was Ovomaltine, of Paris, France. Rolleiflex 2 1/4 x 2 1/4 camera, 1/50th second, f5.6, Eastman Panatomic film developed in Champlin 11. Print on Eastman News Bromide.

face can be created by the use of glycerin.

The photographer's speed of working is especially important when working with children. They are more sensitive to artificial light and more readily become tired and nervous. Toys and candy always can be depended upon to arouse childhood interest. Telling the child to smile is a sure way to elicit a dead expression. Excite him by talking of animals, airplanes, newspaper comic strips and other things of importance in childhood lives. Young faces will become alive with interest and so will the resultant picture.

This was the procedure employed for the photograph of the sleeping child on this page, below. All preparations were made before the child arrived in the studio. The lighting was arranged for diffused, general illumination and short shadows. The child hopped into bed, was told a bed time story and the lights turned on. In five minutes, a few corrections in lighting and focusing were made and three exposures taken. The little girl jumped up and started to cry for no reason at all. The tempermental little model didn't feel like posing any more. But luckily the picture already was taken.

The sneezing man was photographed from a low angle in order to intensify the action. The lighting was arranged while the model went through the action of sneezing several times. This enabled us to select the point at which the photograph should be taken. A real sneeze was wanted for the final shot, however. A little powder blown under the model's nose did the trick. He sneezed once, twice, and click,

the camera caught the picture which has been used in several publications and made a cover illustration for *Hygeia Magazine*.

For expression shots, I prefer a camera of the Graflex type where the action can be followed on the ground glass. When a fast film is desired, there is none better than Agfa Superpan Press. Use the camera in the hand rather than on a tripod so as to allow for quick changes in point of view.

Try expression shots outdoors first, as the lighting problem is simplified and models always are at ease in natural surroundings.

It is worth repeating that expressions usually are best at the beginning when the subjects are fresh and spontaneous. That is why a photographer plans all details in advance and is prepared for rapid handling of his camera so as to waste no time and so as to be sure and capture an expression that may occur once in a lifetime.



• The "sneezing man" above was made by arranging the model and then blowing some powder under his nose. The real sneeze that ensued was captured on film at 1/100th of a second, f5.6. Rolleiflex camera, Agfa Superpan Press film. Developer Champlin 15. *Hygeia Magazine* used it for a cover page.

• The "sleeping child" (left) was photographed for Rand McNally & Co., and the Needham, Louis & Brorby advertising agency. Exposure 1/25th second at f16.

# How to MOUNT YOUR PRINTS

*Select a suitable surface and frame favorite prints so they may be displayed and enjoyed.*

By RICHARD HUBBELL  
*Illustrated by the Author*

EVERY photographer has at least one or two pictures he considers his masterpieces—pictures which he takes pleasure in showing his friends.

But why confine these masterpieces to the photograph album? Give them the benefit of proper framing, and hang them on your walls where they can be enjoyed every day. Proper framing is not only easily done, but it is fun too, and will increase picture enjoyment tenfold.

The ancient Greeks, who worshipped beauty and laid the foundations for nearly every modern art form are responsible for a rectangular shape which is recognized as the standard of good proportion. Called the Golden Oblong, and with a ratio of the sides of two to three, this shape is embodied in the dimensions of the world-famous Parthenon in Athens, Greece, and very nearly in the standard photographic size, 5 x 7".

The correct placing of this oblong within another rectangle is governed by what are known as the laws of margins. They state:

(a) In mounting a vertical oblong, the bottom margin should be widest, the top margin next, and the sides should be narrowest.

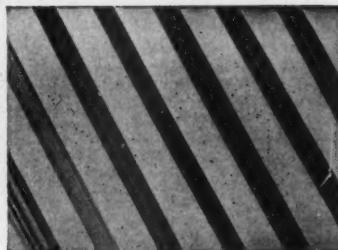
(b) In mounting a horizontal oblong, the bottom margin is widest, the side margins are next, and the top margin is narrowest.

(c) In placing a square, the bottom margin is still widest, but the side and top margins are equal.

Why is the bottom margin always widest? Pick up any well-printed book, open it, and turn the double-page spread upside down. Notice how the type matter seems to be falling out of the pages? This is the result of an optical illusion which makes it appear that objects placed in the

- This shows how a razor blade should cut through the mat board at an angle so that the thickness of the board becomes part of the mounting. Lightly penciled guide lines are followed free-hand. Do not attempt to cut entirely through the mat board at a single stroke.

- Ornate, heavily-gilded picture frames are relics of the Victorian Era—they have no place around modern photographs. In choosing a frame for your picture, let restraint and simplicity be the keynote. These frame samples, ranging in color from matte black to ivory, are all suitable. Be sure that the color of the frame harmonizes with that of your picture. For example, do not use a brownish frame with a black and white print.





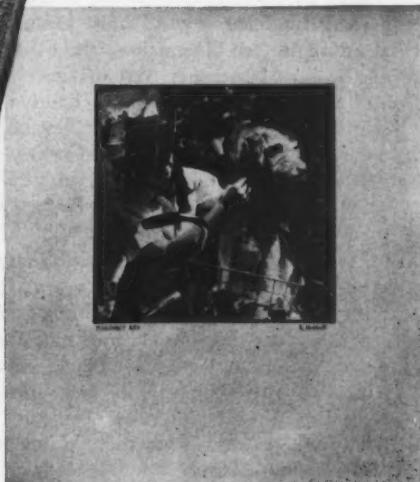
● In a vertical oblong (left), the eye travels up and down the picture, and by making the top margin wider than the sides, the eye is aided in this movement. Here is illustrated the simplest type of effective picture mounting. The print has been cemented on top of the smooth-finish buff mat board. There is a simple ink line around the print, and a title has been added.



● This mounting (above) illustrates the laws of margins in the proper placing of a horizontal picture within a frame. Because the eye naturally tends to move lengthwise across such a picture shape, harmony is obtained by making the side margins wider than the top, although the bottom margin remains the widest to correct an optical illusion.



● This is the correct treatment of a square picture, according to the laws of margins (below). Equal margins at the top and sides serve to echo the shape of the picture. A pebble-grain mat board was used.



● While they still observe the principles of proper mounting, modern photographers are continually experimenting with new ways of giving their pictures the best display. Characteristic of the search for new mounting effects, this picture was enlarged on buff-colored "tapestry" paper. To harmonize with this surface, a coarse-weave monk's cloth was used for the mat, and the whole was placed in a raw-wood frame.

center or below center of a space, are falling.

So much for the general principles. Now let's try our hand at mounting a picture. There are two units to be considered—the mat (or backing) and the frame. Exhibition photographs usually are mounted on a mat board alone, but once in a while a cardboard frame is added.

Let's start with a simple mat mounting. From your local photo supply dealer or stationer procure a piece of pebble-grain white mounting board and cut it to a rectangle that harmonizes with the shape of your picture, according to the laws of margins. For a picture  $6\frac{1}{2}$ " square, a 12 x 14" mat would be about right. With rubber cement or other adhesive fasten the print to the mat board and place it under a weight so that it will dry flat. Now, with a medium pencil, run a light line around the picture about  $\frac{1}{4}$ " out. Add a neatly lettered title, your name, and the picture is mounted.

There are, of course, many variations of this simple mounting. Instead of the line around the picture, you might create a narrow border by first mounting the print on a piece of tint paper (black or gray is traditional, but more colorful shades also may be used).

Or cut a hole in the mat board and place the picture behind the resultant frame. By cutting through the board with a razor blade or a very sharp knife held at an angle (see illustration) the thickness of the board becomes part of the mount and a rich effect is obtained. To give the picture proper support it must first be cemented to a piece of cardboard nearly the size of the mount itself. The picture, of course, must also be slightly larger than the hole in the mat board.

Restraint and simplicity strike the modern keynote—everywhere this is apparent. Keep this in mind when selecting a frame, if you wish to add one to your mat board mount. Narrow frames, black, silver, white or ivory, are usually best—devoid of gaudy ornamentation. Glass in the frame will protect your picture but it is often left out entirely.

The newest idea is to use various textiles in place of the conventional mat board. For example, in the illustration accompanying this article, the print was made on buff-colored "tapestry" enlarging paper. To harmonize with this surface a piece of light monk's cloth was stretched (do this carefully so that the weave runs straight) over a piece of cardboard to serve as a background for the print. The frame is natural wood.

One commercial portrait photographer mounted his pictures for the Christmas trade on mats covered with plum-colored taffeta moiré cloth, with a sheen that danced in changing light. The frame was of ivory wood. The opportunities for new and unusual mounting effects, using various kinds and colors of cloth, are virtually unlimited.

It should be mentioned here that any print to be submitted for salon exhibition must be mounted on standard-sized heavy mat board. Most salons have now agreed on the 16x20" rectangle, hung vertically. The laws of margins may have to be compromised in mounting your print on this standard size, but always remember to place the print above center.

A word about hanging your pictures: they should hang flat against the wall and not tipped forward. Invisible hangers are best, but if visible wires must be used, these should be parallel rather than forming a triangle, as this destroys the shape harmony of the picture.

Probably you will want to title your pictures. Make your lettering discreet and well proportioned. Good letter construction will come with practice, but don't aim for mechanical perfection. Hand lettering looks much more pleasing if it has individuality. Use india ink or a medium pencil with light guide lines. A hand-lettering chart was published in MINICAM for August, 1938, page 103.

There are endless variations to these basic methods of framing pictures—with proper margins. By noting how other photographers are mounting their work you will get new ideas for the effective exhibition of your pictures.

# New Super Sport Dolly

## with Coupled Range Finder and Built-in Exposure Meter

This deluxe model has a visual type exposure meter in addition to a most dependable built-in synchronized range finder operating on the split-image principle and a helical focusing mount. Well constructed and beautifully finished, with leather bellows, self-erecting front, optical eye-level view finder, and hyperfocal distance table etched in back. Practically two cameras in one because you have your choice of two different negative sizes at all times. Makes either sixteen pictures  $1\frac{3}{4} \times 2\frac{1}{4}$  inches or twelve pictures in the popular  $2\frac{1}{4} \times 2\frac{1}{4}$  inch size on a roll of standard 120 film.

With Schneider Xenar f/2.8 in Regular Compur delayed-action shutter, speeds up to 1/250.....	\$65.00
With Schneider Xenar f/2.8 in Compur Rapid delayed-action shutter, speeds up to 1/400.....	\$70.00
With Zeiss Tessar f/2.8 in Regular Compur delayed-action shutter, speeds up to 1/250.....	\$77.50
With Zeiss Tessar f/2.8 in Compur Rapid delayed-action shutter, speeds up to 1/400.....	\$82.50



## REGULAR SUPER SPORT DOLLY

The regular model Super Sport Dolly is a very popular streamlined miniature with extremely fast lens equipment set in a delayed-action Compur shutter with speeds up to 1/250. Has most of the features of the model described above except the built-in range finder and exposure meter. Focus in this model is obtained by front-lens rotation.

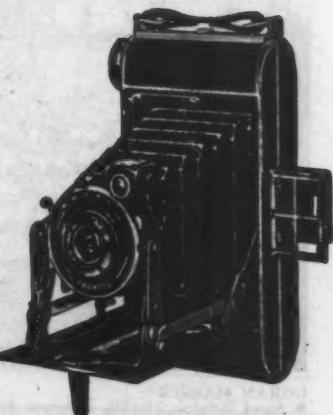
With Meyer Trioplan f/2.9—now only.....	\$33.50
With Schneider Xenar f/2.8—now only.....	\$44.00
With Zeiss Tessar f/2.8—now only.....	\$54.00



## THE VEST POCKET DOLLY

An extremely compact and light miniature. The camera opens automatically, ready for use. Bellows and cover are of genuine leather. Makes either sixteen pictures  $1\frac{1}{4} \times 1\frac{1}{8}$  or eight  $1\frac{1}{8} \times 2\frac{1}{4}$  on 127 film.

With 3" Certar Anastigmat f/4.5 in New Vario type shutter.....	\$15.00
With 3" Corygon Anastigmat f/3.5 in Compur B shutter.....	\$25.00



## 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$ " CERTIX CAMERA

Has hinged back, metal body, leather bellows, brilliant waist-level view finder and metal frame eye-level finder—both with masks for smaller frames. Well-constructed and beautifully finished. Makes either sixteen pictures  $1\frac{1}{8} \times 2\frac{1}{4}$  or eight pictures  $2\frac{1}{4} \times 3\frac{1}{4}$  with the exception of the f/6.3 model which makes only eight pictures  $2\frac{1}{4} \times 3\frac{1}{4}$ .

With Certar f/4.5 in New Vario type shutter.....	\$12.50
With Certar f/4.5 in New Vario type shutter.....	\$17.00
With Certar f/4.5 in delayed-action Compur shutter.....	\$25.00

**BURLEIGH BROOKS**  
INCORPORATED  
127 WEST 42<sup>nd</sup> STREET NEW YORK



# Being CRITICAL

*Your snapshots and how to improve them*

In mailing prints, address to above department.

IN scenic or travel pictures, always cut out all objects which are foreign to the locality. "Indian Market" (Fig. 1) should be cropped as indicated first, to improve the composition, and second, to eliminate the woman in the upper left corner. The title of this picture indicates it is intended to be a photograph of a native market not a record of Miss so-and-so's visit to an Indian Village. As soon as she is removed the picture becomes representative of the life of the Indian village and anyone who views the print will imagine that it is a scene which could be snapped any day.

If, on the other hand, the photographer planned to make a record of the young lady's visit to the market this could have been done by showing her clearly defined in some manner so that her figure would all be shown in the print but without becoming confused in the design of the Indian figures in the background.

One way to do this would be by moving the girl to the right side of the picture so that her form would be outlined against the white wall of the building. Such a treatment would have the added advantage of breaking up the large white space presented by the building in the print herewith reproduced which so detracted from the rest of the picture that it was neces-



INDIAN MARKET

• Speed Graphic, 2½x3½, Superpan film, f11, 1/100th second.  
bright sun.



BIRD DOG  
• Perfex camera, Finopan film, 1/100th at f8.

Fig. 2

sary to crop it off. All of these suggestions and criticisms really point back to the greatest of all photographic faults . . . not knowing what you are trying to accomplish when you click the shutter. Thinking before you shoot saves film and produces better pictures.

THE attempt for a new angle shows imagination on the part of the photographer of "Bird Dog," (Fig. 2). The camera, however, was placed on the ground at too acute an angle making the dog appear to have an exceptionally long neck. The picture of the dogs head is good and can be saved by cropping the print as indicated. If the photographer had done his composing properly in his

finder he would have tilted his camera at an angle similar to the angle of the cropped portion of the print. This would avoid the bad stripe effect of the dog coming up from the direct center of the bottom of the picture.

The background has been thrown out of focus as it properly should. However the selection of background is poor. Throwing a background out of focus can only blend the various tones together and when these tones are of the same hue the result is pleasing. However throwing big areas of light and dark out of focus is of little use. For a background for this picture an unbroken sky might have been used or better yet a dark colored shrub or tree which would give an overall dark tone.

"Bird Dog", with all its faults, has the one great asset of looking alive. This quality should not be overlooked or minimized in the photographers perpetual search for picture perfection.

### One Light

(Continued from page 38)

aim this time is personality in action; so, this time, let the subject talk. Watch for the finish of a sentence; try to catch a transition of thought. An instantaneous exposure (about 1/50th of a second) is a big help. In this kind of picture a person's character stands out in brilliant contrast to surroundings. Again may I remind you to keep the neckline simple. Be wary of hands near the face since few of us understand the subtle use of even graceful hands in a picture. Don't place the camera too low.

The Grecian study is essentially design and tone. The person's character is subordinated to contours. Use light clothes and arrange them carefully. Or if you wish to omit clothes entirely you can mold with just flesh tones. The Greeks did both surpassingly. Light from a goodly angle but not low. Avoid highlights in the eyes for this one: you are after grace and harmony, rather than character. Be careful not to underexpose: a weak negative gives poor skin texture. Fast panchromatic emulsions are best because of their generous red pick-up. Use dark lip rouge with them. Always see that the hair is neat.

If you wish to diverge a little from the strictly one-light set-up try placing an extra photoflood in a table lamp with

# 4<sup>th</sup> GRAND SLAM with GRAFLEX!

The results of 1939's first important photographic contests are further evidence that the slogan "Prize-Winning Cameras" used by Graflex is founded on fact. Graflex-made Cameras captured all the major prizes for the third consecutive year in the New York Press Photographers' Association's Exhibit and established their fourth *grand slam* in a row in Editor & Publisher's National News Picture Contest, the winners of which received the Award illustrated at right.



### WIN PRIZES with GRAFLEX

Whether you take pictures for prizes, money, glory, or fun—or for all—you will do well to choose as your next camera a Graflex or Speed Graphic American-made, Prize-Winning Camera. You have a wide choice of models to choose from. Be sure to have your Dealer show you the

### NEW MINIATURE 2 1/4 x 3 1/4 SPEED GRAPHIC



An all-purpose camera for you! Although 36% smaller than any other Speed Graphic ever built, it has all the features of the larger Speed Graphics PLUS many new ones, including built-in focal plane shutter flash synchronization. See it and other Graflex-made Winners at your Dealer's.

**FREE!** Send today for free catalog of Graflex and Speed Graphic American-made, Prize-Winning Cameras and Accessories and free folder on the new Miniature 2 1/4 x 3 1/4 Speed Graphic. Please complete your request—on penny post card if you wish. Folmer Graflex Corporation, Dept. MC-14, Rochester, N. Y., U. S. A.

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DEPT. MC-14, ROCHESTER, N. Y., U. S. A.

Send me free catalog of Graflex and Speed Graphic American-made, Prize-Winning Cameras and Accessories and free folder on the new Miniature 2 1/4 x 3 1/4 Speed Graphic.

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**GRAFLEX Prize-Winning CAMERAS**

# 3 NEW G-E MAZDA PHOTOFLOOD LAMPS

join Synchro-Press No. 21 to give you  
**BETTER SYNCHRONIZED FLASH SHOTS**



**More light...smaller bulb size...extra long flash  
UNEXCELED UNIFORMITY OF TIMING**

New G-E Synchro-Press No. 7 and 16  
have these extra advantages:

- **new wider flash peak** . . . thanks to new aluminum wire.
- **uniformly dense negatives** with synchronizer set "fast" or "slow," within the limits likely to be encountered in service . . . and verified by thousands of pictures taken.
- **double safe** for you and for subjects. Maximum protection from bulb breakage . . . because of new protective jackets outside and inside the bulb, which act like safety glass. Thus, when bulbs are carried loose, glass surfaces cannot rub together and weaken.
- **uniform flashing**, even with weakened batteries . . . thanks to quick-break filament and new igniting element. Also permits several lamps to be flashed simultaneously.
- **focal plane synchronization?** Although not designed for this service, tests indicate that No. 7 and 16 may be used with some types of curtain shutter cameras.

For general flash photography new G-E Synchro-Press No. 11

A companion lamp to synchro-press No. 21. Made with specially treated foil. Long flash and uniform timing. Excellent for general amateur use or for synchronization. Quick break filament makes for more uniform synchronization operation. Like No. 21 can be flashed in groups, by contact.

#### Synchro-Press No. 21

The lamp with "that extra punch" of light, which is getting better pictures for press photographers all over the country. Long flash. Very uniform timing. Filled with specially treated aluminum foil. G-E flash bulbs are filled with aluminum for

**BRIGHTER, WHITER LIGHT**



**GENERAL ELECTRIC**  
**MAZDA PHOTOFLOOD LAMPS**

shade removed, set this on the floor directly behind the subject. The background will take on a luminous glow to give a third-dimension effect, that is, the subject will appear to stand away from it. Action, repose, design—anything works with this one. But one caution for light backgrounds: avoid clothes of a shade which might blend with either background or skin.

The next neophyte who crosses my path with the complaint that he can't afford equipment to take good pictures will be marched to the corner drug store or photo shop and sold one box camera (98c), one photoflood (25c), cardboard reflectors (15c), electric extension cord (25c), a roll of film—and see what happens. Maybe we'll both be surprised. As Knute Rockne used to say, "It's not the breaks you get that matter, but what you do with them."

## Multiply Picture Punch

(Continued from page 24)

is further from the case, as a theme with variations may be created just as effectively on a table top or as a still life.

Portraiture provides a perfect set-up for the use of two or three heads, mother and child, twin sisters, a pair of animals or any group of subjects, provided they have common characteristics in their dress, gestures, attitude, action or expression.

The use of related subjects furnishes the element of unity. The variations may be in the subjects, as in the polar bears, Fig. 6, showing different reactions to a single source of disturbance. Or the variations may be created camera-wise by varying lighting, size of subjects, distance from the camera and direction of implied or effected action.

A perfect example of two heads being better than one is provided by the ostrich picture on page 25. One head would provide an interesting snapshot, no more.

The presence of two heads gave the photographer something to work with. The top of the background might be too light and distracting, but the rest of the composition is a perfect arrangement of

vertical necks and just enough foreground fence to give the picture a base to stand on. The picture's success is due partly to effective backlighting. But from the point of view of descriptive composition, the two heads complement each other as perfectly as the front and side view of a draftsman's sketch which is completely understandable only when several views are brought together in their relative positions on a single sheet of paper.

## How to Film a Wedding

(Continued from page 35)

cony or choir-loft. Set up your tripod. If using the Kodapod, you will undoubtedly find a railing or hymn-book rack to which you may clamp it. Center the altar in the finder and focus on it, usually 50 feet. I have found it best to shoot straight down the aisle at the altar, as a side view is liable to hide some of the figures in the wedding party.

With your exposure meter, take readings of the altar and other parts which you will shoot. Determine correct exposure in advance so you will not have to use the meter again.

Use the lens at its maximum opening. Average exposure will be about 1 second at f/4, with Ultraspeed, Superpan Press or Super XX film.

f8	f6.3	f5.6	f4.5	f3.5	f2.8	f2
4 sec.	3 sec.	2 sec.	1 1/2 sec.	5/4 sec.	1/2 sec.	1/4 sec.

Don't try to shoot 1/25th-second snapshots unless your lens is an f/2 or f/1.5 and there is enough light to read by. If it is an important affair for you, take and develop some trial exposures a few days before the real ceremony.

Take at least six exposures of the couple at the altar. Get also the bride with her father, the bride with the groom, the couple kneeling, and the couple kissing.

By the time you have taken five or six shots, the ceremony will be nearly over. Get the camera off of the tripod quickly, change the shutter to snapshot speed, 1/50 of a second, and set the lens at 12 feet.

Using the church door as a background, get the bride and groom and their families lined up. They will gladly "hold it"

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Vol. 29. No. 4

APRIL, 1939

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for you. Take one shot of the bride and groom, and one of them with the wedding party and minister.

So much for that. Now back into the church for the equipment you left there. Pack up and follow the crowd to the reception. This may be at the bride's home, or at a restaurant or club. This is where flashbulbs and a synchronizer become necessary. Shoot the couple cutting the cake, kissing, and leaving in the car. Also be sure to get a shot of the whole bridal party. You might even get a shot of the rice-throwing outside of the church or of the minister kissing the bride. If you follow the couple to their new home you can get a picture of the groom carrying the bride over the threshold.

Bear in mind that the best shots are obtained by the photographer who knows in advance just when and where each incident will take place so he can ready his camera and wait for each little nuptial drama to unfold before his lens.

If you want to sell the pictures, all of the relatives and friends of the principals are prospects. For selling to the bride and groom, select the six best shots of the series such as the following :

1. Couple at the altar, standing
2. Couple at the altar, kneeling
3. Couple in front of church
4. Entire wedding party at reception or in front of the church
5. Bride cutting wedding cake
6. Groom kissing bride

Make one 5 x 7 enlargement of each of these. They may be mounted on 11 x 14 light matte or salon mounts.

After the bride and groom return from their honeymoon, take your prints around to show to them. That should be all that is necessary. If the pictures are any good at all they will sell themselves. Your price may be anywhere from \$10.00 to \$50.00.

Be sure to tell the bride and groom you will take orders for reprints if any of their relatives want them, and don't worry, they always do.

## SALONS

Closing Date	Name of Salon	Number of prints and entry fee	For entry blank write to
May 20	Newport Tercentenary First Annual Salon of Photography	4 \$1.00	Newport Camera Club 41 Mary Street Newport, Rhode Island
May 17	8th International Detroit Salon of Photography	4 \$1.00	Exhibition Secretary Detroit Institute of Arts Detroit, Mich.
May 8	2nd Tri-State National	4 \$1.00	George D. Hedrick 216 Einfeld Building Burlington, Iowa
May 1	4th Anthracite Photographic Salon	4 \$1.00	Miss Elizabeth Taylor Everhart Museum Scranton, Pa.
April 24	2nd National Memphis Salon of Photography	4 \$1.00	Brooks Memorial Art Gallery Overton Park Memphis, Tenn.
April 20	3rd Annual National Photographic Salon for Women	4 \$1.00	Mrs. Doris W. Heller Miniature Camera Club of Philadelphia 17th and Sanson Streets Architects Building Philadelphia, Pa.
April 19	5th Blossom Festival Salon of Photography	4 \$1.00	W. H. Mitchell 614 Broad Street St. Joseph, Mich.
April 18	3rd Annual Salon of the Chicago Camera Chemists	6 pictorial \$1.00	C. E. Schaar 754 W. Lexington St. Chicago, Illinois
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• MINICAM's \$500 print contest is described on page 114. Purists and pictorialists, modernists and conventionalists all may compete.

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Anastigmat lens No. 101 is furnished as standard equipment. It will make 5"x7" prints from full vestpocket (1 $\frac{1}{4}$ "x2 $\frac{1}{4}$ ") negatives, 3 $\frac{1}{2}$ "x5" prints from 5"x7" vestpocket and Bantam size, and 2 $\frac{1}{4}$ "x3 $\frac{1}{2}$ " prints from double frame 35mm negatives. Makes 5"x7" prints from 2 $\frac{1}{4}$ "x3 $\frac{1}{4}$ " negatives and 5"x5 $\frac{1}{2}$ " prints from 2 $\frac{1}{4}$ "x2 $\frac{1}{4}$ " negatives with a slight cropping. Ask your dealer.

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Aurora, Missouri	Aurora School of Photo-Engraving	Apr. 10 to 19	Loan Exhibition by Leonard Missonne
Boston, Mass.	Boston Garden	Apr. 13 to 15	1st Annual New England Photographic Exposition
Brooklyn, N. Y.	380 Pearl Street	Mar. 27 to 31	Brooklyn Edison Camera Club 6th Annual
Buffalo, N. Y.	Hotel Statler Parlor G Delaware Ave. at Niagara Square	Apr. 4 to 6	Universal Camera Exhibit
Buffalo, N. Y.	Fillmore Room Hotel Statler	Apr. 7 8:30 p. m.	Leica Demonstration
Clintonville, Wisconsin	Clintonville Public Schools	Apr. 24 to May 3	Loan Exhibition by Leonard Missonne
Denver, Colorado	Chappell House Museum	Apr. 3 to 17	2nd Annual Rocky Mountain National Salon of Photography
Lebanon, Pa.	Hall of Photography of the Lebanon Valley Camera Club 22 South 8th Street	Apr. 8 to 15	First Annual Salon of Pictorial Photography
Memphis, Tenn.	Peabody Hotel	Apr. 20 to 23	Eastman 1939 Kodak Exhibition
New York City	Manhattan Camera Club 310 Riverside Drive	Apr. 3 8:30 p. m.	Cleveland Photographic Society Traveling Show
New York City	Manhattan Camera Club 310 Riverside Drive	Apr. 10 8:30 p. m.	Cincinnati Camera Club Traveling Salon
New York City	Manhattan Camera Club 310 Riverside Drive	May 1 8:30 p. m.	Show of Miniature Camera Club of Maryland
New York City	American Museum of Natural History 77th Street and Central Park West	Apr. 30 to Nov. 1	6th International Salon of Photography
Reading, Pa.	Berkshire Hotel	Apr. 11 to 13	Universal Camera Exhibit
Reading, Pa.	Werner-Pfeiffer Hall of Science Albright College, 13th & Exeter Streets	Apr. 14 8:30 p. m.	Leica Demonstration
Rochester, N. Y.	Seneca Hotel Blue Room, Mezzanine Floor	Mar. 28 to 30	Universal Camera Exhibit
Rochester, N. Y.	Ball Room Seneca Hotel	Mar. 31	Leica Demonstration
San Francisco, Calif.	De Young Museum, Golden Gate Park	Apr. 2 to 30	San Francisco International Salon of Pictorial Photography

36 Exhibits

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**FOR MINIATURE CAMERAS**

## Winning Contests

(Continued from page 58)

would have caught the action on a level with the child's eyes.

Fig. 4 will never win a prize, unless there's something wrong with the judges. For one thing, that face-the-camera business is poor. For another, it isn't characteristic of young boys to be static and wistful. Catch 'em in the act of doing something—something striking and typical.

Why don't contest entrants think of these things? Something like five thousand pictures were submitted. The contest editor was buried under a landslide of envelopes and packages. He was a bewildered man as each mail brought wave after wave of entries; he was an infuriated one when he started opening them.

The rules of the contest had been few and simple. They had been clearly and repeatedly set forth in newspaper advertisements, display cards, and circulars. Entrants had been cautioned to adhere to them. Yet when the contest closed and the entries were examined, it was found that *every rule* had been violated in hundreds and hundreds of cases.

Pictures came in without names and addresses; on some of them the scrawl was wholly illegible; in many instances there were no entry blanks; the size limit was ignored; there were negatives without prints and prints without negatives; entrants dropped in for casual chats lasting an hour or more; there were lengthy billets-doux to the contest editor telling him that although the particular photographs were not so good to look at, they had special stories connected with them that made them significant to the sender.

No wonder the contest editor tore his hair. What he didn't tear out, turned grey. I was at his elbow most of the time, and I could well sympathize with him. And I could also wonder about the entrants, all of whom took a lot of trouble to enter the contest, all of whom wanted to win, and most of whom did inexcusable things—either in selecting their pictures or in dispatching them—that irretrievably killed their chances.

On the basis of what I saw and learned, I'd like to set down, if I may, a few pointers for amateurs who enter photographic contests.

1. Read the rules carefully, and check each one off as you comply with it. Go for a walk around the block, and then re-check.

2. If any rule is not entirely clear, use common sense in interpreting it. As I've stated, one of the conditions in the contest I speak of required that an entry blank be sent with each batch of prints. One over-zealous young man who sent in fifty-two photographs, also sent in fifty-two entry blanks. This may have whiled

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The Super Dollina is available with the following ultra-fast lenses which are set in Compur Rapid shutters with speeds up to 1/500th second.

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The Dollina "O" equipped with Certar f/4.5 lens in Vario type shutter (speeds: 1/25, 1/50, 1/100 sec. bulb and time). Price.....\$19.50 With Certar Anastigmat f/2.9 lens in Compur "B" shutter, with speeds up to 1/300 sec., only \$29.50

**DOLLINA II** These deluxe cameras have also been reduced in price. They are equipped with built-in range finders of the same type as found on the Super Dollina. All lenses are set in Compur Rapid shutters, with speeds up to 1/500th sec. They also have optical tubular view finders and other refinements including: Automatic counting and film-locking device, closed front, focusing to about three feet, loops for neck-strap, tripod socket, etc.

Dollina II, with Schneider Radionar f/2.9.....\$32.50 With Schneider Xenar f/2.8.....60.00 With Zeiss Tessar f/2.8.....67.50 With Schneider Xenon f/2.....75.00

away many happy hours for him, but it was an unholy nuisance to the judges.

3. Do not deliver your entry in person when you are asked to mail it. A visit from you will not assure you of any special consideration, even if you have pretty eyes or broad shoulders.

4. Remember that it is the contest editor and his assistants, not Jimmy Valentine, who open the packages. If they reap a harvest of broken finger-nails, the effect is scarcely likely to be a happy one for you. See that your package, after being opened, can be closed again: editors often look at pictures and replace them in their original wrappings to avoid confusion. The best type of container is a manila envelope that is fastened with a small folding clasp or string. It can be opened and closed easily, and if you insert a piece of cardboard approximately the size of the envelope to insure firmness, your entry will arrive in good condition. *Never roll prints.*

5. If you are asked to print your name and address on the entry card, print it—don't write it. Contest editors have no time to decipher hieroglyphics.

6. When a maximum picture-size is specified, do not send in a baby billboard and hope that in your case the judges will overlook the non-compliance with requirements. They won't.

7. If you are asked to submit negatives with your prints, don't do what several entrants did in the contest I'm telling you about, and send a pleasant note saying, "I shall be glad to furnish the negatives upon request." Aside from the fact that you are automatically disqualifying yourself by ignoring a rule, the chances are against your receiving any gracious letter in reply. Your pictures may be very good, but there are many excellent entries, and it's just too much trouble to enter into correspondence with all the people who do not live up to the rules.

8. If negatives are requested, do not clip them unprotected to your prints. They will be smudged and scratched. Put them in a separate envelope and label them clearly. Then clip them to the prints. Incidentally, see that the negatives are in good condition in the first place. I saw some entries that looked as though they had been used as a finger-print file in a police station.

9. Send everything you wish to send in a single envelope; don't divide your entry into three or four packages and expect the contest editor to assemble them. In the contest I speak of, one woman sent in negatives and enclosed a note saying, "I sent the prints for these last week but forgot to enclose the films. Will you please look up the pictures and put these negatives with them?" The judge looked at his stack of several thousand entries and said something that wasn't at all nice.

10. Prepare your package as you plan to send it, then pretend you are the contest editor

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on the receiving end. Look at it critically—is it neat and attractive? Is it so packaged that it is likely to arrive undamaged? If you are satisfied on these two points, open it. Find out whether it is easy to get at the pictures, or whether a crow-bar is needed. See whether the envelope with the negatives comes out conveniently with the rest of the contents, or whether it remains shyly behind, with a good chance of being overlooked. Make any improvements you can, then repack.

11. If the contest allows you to submit a number of prints, do not sweep your entire collection into a packing case and send them off. Limit yourself to three or four—certainly not more than six. A large assortment of pictures tumbling out of a package is bound to cause dismay. Besides, it is rather absurd to give yourself too much competition. Censor your output and send only the best. One out of three will get more attention than one out of twenty-three.

12. Do not submit anything incorporating an advertising plug for the sponsors of the contest. No self-respecting sponsor will fall for a trick as obvious as all that.

Of course, faithful compliance with all the rules, even to the extent of wrapping your entry in pink satin, won't mean a thing if your picture isn't any good. Judging by the contest I had contact with, the average skill of amateur

camera fans is surprisingly high, and you are going to meet stiff competition. That brings me to the next point—the kind and quality of pictures you submit.

The choice of subject matter is one of the most important things you have got to consider. Unfortunately, a great many photographs which are intrinsically interesting lost out because so many of the same type are submitted that they become boring. Originality in this, as in most things, is at a premium. The list of hackneyed subjects is long, but high at the top are the following:

**JUST BABIES:** Junior's first tooth, or the way he splashes water in his bath, or his cute trick of smearing his cereal over his face, may be of cosmic significance to you, but hardly to the world at large. (See Figs. 4 and 7.)

**JUST ANIMALS:** A dog is man's best friend and, very often, an excellent photographic subject. A white Persian kitten is as lovely as a lily—but they won't win a camera contest for you on beauty alone. Also, putting a top hat and spectacles on a dog is not amusing to judges with any sense—their reaction, more likely, will be to reach for the telephone and call the S. P. C. A. (See Fig. 3.)

**SCENERY:** Mere panoramas without a focal point of interest are apt to be dull. There may be a tender spot in your heart for some of them because they remind you of an

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enjoyable trip, or because you have managed to retain in your mind the glory of the original in full colors. A scenic shot must have some extraordinary virtues if it is to stand up in a contest. (See Figs. 1 and 2.)

"POST-CARDS": Remember that photographic post-cards have been in vogue for many years—they're a far cry from what contest editors are looking for. If your handiwork looks as though it would fit in beautifully in a souvenir booklet of Yellowstone or Windy City or Hoosier Corners, chuck it. (See Fig. 5.)

ANGLE SHOTS OF BUILDINGS: At some time in his life, every fourth adult in the United States seems to have stood at the corner of 34th Street and Fifth Avenue in New York City, aimed his camera upward, and snapped the Empire State Building against the sky, intent on the design formed by the converging lines and by the pattern of endless windows. It's still a good idea—but don't send the result in to a contest. After the first fifty, the judges get vertigo. The same thing goes for Rockefeller Center and every other huge building. Also, avoid the inanimate (Fig. 6).

ZOO PICTURES: Whoever first snapped a zebra through the bars of a cage "had something there," but that was long ago. Even the polar bears yawn now when they see a camera. The only original idea in this connection in recent years was that of the zoo keeper who

trained an exceptionally intelligent monkey to use a camera, and then gave him one to snap the visitors.

Where the subject matter (as is true in many contests) is specified, the above comments don't apply. When they ask for children or pets, you just have to give it to them. But a hackneyed subject doesn't necessarily imply trite treatment. And if you have *carte blanche*, take advantage of it.

You complain, "Well, everything has been done." That's not true. For the discriminating eye behind the camera, each day brings fresh subject matter. Attack the old from a new viewpoint—try to inject something original into what has been done before. If you are competing in a contest where the prize is for general appeal rather than technical skill, choose a subject that gives you a head start. People are ideal. But don't line them up as though you were about to snap identification shots for a Rogues' Gallery. Do not pose them, either. Try to catch them at the critical point of some kind of interesting activity. Do your thinking before you snap the picture; know what you are after, and, get it without any extraneous and confusing detail.

If you do, some picture judge surrounded by a sea of entries which have ignored the contest rules or the rules of good photography, may pick up your print and say, "The Winner".

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Persons residing west of Mississippi river	No limitations	Prizes, awards, also trophies	Los Angeles Camera Club, 2504 West 7th St., Los Angeles, Calif.	May 1
Amateurs and Professionals	New York slums and new model housing projects	First, \$50 cash and \$50 in photographic mdse.; Second, \$50 in cash and mdse.; Third, \$30 in merchandise	Citizens' Housing Council 470 Fourth Ave., New York City	May 15
Camera fans everywhere	Pictures featuring tea or coffee	Two first prizes, \$50 each; Two \$25 each; Two \$15 each; Two \$10 each	The Spice Mill, 106 Water St., New York City	July 31
Everyone	Any subject	First prize, \$100; Second, \$50; Third, \$25; 15 of \$10 each; 35 of \$5 each	Minicam Magazine See page 114 for rules	April 30
Amateurs only	Any subject	First prize, \$50; 15 prizes of \$5 each	Photo Editor, Redbook Magazine, 230 Park Avenue, New York City	New contest each month



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## Are Editors Vandals?

(Continued from page 33)

for me to think of this word occasionally." The King seemed mollified. "I forgive you entirely," he said. "I shall, however, have to have you executed. . . . You see, we are both victims of our professions."

Editors and photographers too often are equally victimized by the traditions of their respective callings.

One of the most absurd conventions of editorial routine is the belief that a photographer must of necessity be typed. The man who turns in a successful street parade, automatically becomes the expert on anything in uniform. The man who submits a good fishing story is henceforth typed as a *Fish-Man*.

In vain, cameramen seek to prove themselves capable of other tasks. They must submit to their destinies as if they were movie character-actors. I knew one photographer who accidentally made a few good animal shots, although, as a general thing, he rather loathed animals. Well, he's been the *Animal Man* ever since. Some people do prefer one subject to another and tend to specialize in their preference, but most photographers have their specialties thrust upon them.

I prefer to conclude this harangue on a somewhat generous and hopeful note. The photo editors of my own acquaintance are highly self-critical and aim to ameliorate the lot of the photographer, as much as this can possibly be done, within the existing framework of high-pressure journalistic enterprise. Carefully and precariously poised between impulse, and, sometimes, bewildering and contradictory advice, they balance the burden of an overwhelming responsibility with considerable grace and amazing sanity. After all, theirs is a tolerably young profession, and they are rather conscious that pioneers rarely reap the benefits of their efforts. Photographers, from the outside looking in, are not necessarily the best or the kindest judges of these maneuvers. That many of their complaints are reasonable, we have already conceded. Let us hope that some

improvements are bound to occur, because the public will eventually weary of monotonous magazines as it has wearied of monotonous movies.

One condition I should like to single out for particular mention, namely, the incredible idiocy of picture services. When the average service or news photographer is assigned to photograph anything at all, whether it be the inauguration of a new power plant, or the launching of a yacht, the first thing he gets within the focus of his lens is some dopey blonde with her skirts around her ears. I'll gladly concede that you can hardly go wrong if you print another picture of a luscious dame, even if the excuse is pretty slender and *she* is not. But there must be some portion of the public that would be grateful if some new airplane or tractor could be served up in the daily press without the almost unavoidable sex-appeal sauce. They ought to try this just for the sake of variety. This particular nonsense is entirely the fault of the feature editors who haven't had an idea since Daguerre first stained his vest in a darkroom.

A great deal of good work is done by newsphotographers, but the last people who deserve any credit for this are the people who run feature services. These enterprises, grown to fantastic proportions, operate with a maximum of effort and a minimum of editing. Within the last two years, hard pressed by the superior product produced by the picture magazines, they have made some pathetic attempts at rejuvenating their grotesquely-dated techniques.

All in all, then, we find that the average editor has as much to learn as the average photographer. It is in the very nature of their relationship that they should tend to misunderstand one another, but it is imperative for their combined survival that they learn to give a fickle public constantly new photo-stories, presented in a constantly new and astonishing manner. The necessity for editors to turn a hospitable ear to occasional whispers of originality must manifest itself in something more profound than the slogan, "Every bad little woman is a good little nude."

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## Rodeo for Action?

(Continued from page 57)

provide human interest galore, and, at Pendleton, the Indians are diverting and never-failing subjects.

These things are not for the lens of the newspaper photographer alone, as witness the thousands of amateur cameramen who annually deluge the roundup with incessantly snapping shutters. A miniature camera and a telephoto bring the show right up into the grandstand.

The only thing that I think requires the photographer's presence in the arena is the bucking contest. To best picture this event, the camera should be right down on the ground so as to give as much emphasis to the distance between the horse's feet and the ground as possible. For this reason, too, I like a reflecting camera for the job, and for most of my action work I use the Graflex. I use it, too, because the action is so unpredictable it is almost impossible to set the footage beforehand.

Though the amateur cameraman is excluded from the arena at Pendleton, at many of the smaller shows he is not, so I'll add a word or two for those who wish to risk their necks firing film at the broncs. It is no cinch, and until you have a little experience behind the range finder will probably bring more failures than pictures, but once mastered it is not a difficult trick.

As in all rapid-action shooting, it is imperative that the cameraman know his machine before he goes into operation. This sounds like old stuff, but it is surprising how many amateurs come out and get nothing because they don't know their depth of focus or the speed required to stop action.

Those of us who have been working the rodeos for a long time have found that generally to be sure of a clear picture of a bucking horse, shutter speeds of more than 1/650th of a second are necessary for the close work. Personally, I try whenever the light is adequate to shoot at 1/800th or 1/1000th. If possible, I use a lens stop

of /8 because the fast action demands all the depth of field you can get.

Another word of warning to those who use reflex cameras such as the Graflex is timely. If you are not familiar with your machine, do not get out among those bucking bronchos. A horse, even a bucker, will not deliberately trample a man, but he is not paying much attention to where he is going. Since the image on the reflex camera is reversed, don't start running in the direction seen in your mirror when the broncho heads toward you. Additional warning for the cameraman in the danger zone is never to take your eyes off the rampaging beast. Jim Hayes, photographer for the Union Pacific Railroad, did one time and he has never forgotten it. Jim was standing in the arena with the rest of us taking pictures of the buckers when a wild one came out, hurdled the fence and headed down the track. Jim apparently thought he was going to keep on going and turned his back on it. But that horse swerved around on the track, jumped back over the fence and charged into Jim and his camera while the rest of us scattered. He went rolling across the turf, but before he went one flying hoof had ripped his arm and another had smashed his camera. Jim is back shooting the roundup again, but never takes his eye off a wild horse until it is caught.

Bull-dogging is another rodeo performance that is always good for plenty of action and in this case a long focus lens is imperative whether you are in the arena or out. Inside the arena, bull-dogging pic-



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tures are always dangerous and there are several reasons for this, but the chief one is that there are three animals charging at you and it is anybody's guess which way to run. The only successful bull-dogging shots are taken head-on, which means you are right in the path of the charge. The hazer on one flank of the steer and the cowboy on the other are intent on downing the creature in the shortest space of time and all the concern you will get from them is a curse if you are in their road, so the photographer must look out for himself. The charging steer does not care whether he runs you down or not, he is only trying to escape, so keep your wits about you, think fast and move fast. The telephoto will give you a few extra feet of grace.

Stagecoach racing, popular at some rodeos, is always a picture and is easily accessible even from the stands. The best spot to shoot it is from the far end of the stretch, a slight angle to the stands or the arena makes no difference, as they are heading home. Then you have a head-on view and the sharp angle reduces the speed needed to catch the action. Even this can be dangerous if you stand too close to the track, though, as Jesse Sill, veteran newsreel cameraman, found out.

Jesse's adventure came several years ago before motion picture cameras were portable as now. He had a heavy machine and tripod mounted at the track's edge. He was cranking as the coaches thundered down the track. Suddenly, as they neared him, the two bumped, the near one swayed and capsized on Jesse and his camera. Had he had one of the modern hand cameras he might have gotten away, but there was no portability to that model of his and he would not leave it behind. Jesse and his camera both were mashed beneath the coach. Jesse was taken to the hospital and his obituary was printed in the Portland newspapers; but newsreel men are tougher than that—he lived to shoot another day.

Popular photographic subjects at the roundup are the Indians. Several thousand annually congregate at the show and set up an encampment on the fringe. Here

they live as their forefathers lived generations ago (and as most of them still live) and this panorama is wide open to the lensman.

The Indian has long been a recalcitrant camera subject and in his home villages is likely to be surly to boot. Usually it is necessary to get permission from the tribal fathers to take pictures. These are censored and payment is demanded for posing. At the roundup, unless you ask them to pose specifically, you can shoot to your heart's content. If you do ask one to pose, he probably will assess you a quarter, but there are plenty of pictures without that.

Do not be surprised, though, if, when you draw a bead in your finder on some Indian buck, he draws a camera and returns your fire, for the Indians have become rabid lensmen too. I remember one experience in particular.

I was standing in the Indian camp trying to maneuver a comely young squaw and her papoose into proper lighting to bring out the fine beadwork on her gar-

ments when out of the corner of my eye I saw a chief approaching in full tribal regalia and obviously heading directly for me.

"Ah," I thought, "trouble," and I hastened to get the picture before he could interfere.

Instead the Indian walked up to me and waited patiently while I made another exposure.

"How," he said, as my shutter clicked.

"How," I answered him, wondering what he had up his sleeve; then came the surprise. Pulling a Leica from beneath his trappings, he said:

"What lens stop are you using?"

"F8," I told him.

From this small beginning the chief moved into a serious discussion of difficulties he was having getting pictures. They were not clear and sharp like he wanted, he said, and wondered if I knew his trouble.

As a matter of fact, after looking at a few of his prints I thought I did. In the intense day heat at Pendleton, there is

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often a haze which rises up from the ground. At times it raises Cain with your pictures. Since so many of the pictures are action, a heavy filter is impractical but I long ago started using an O filter and found, while it does not materially cut down the light, it does eliminate a lot of the trouble. I told the chief about this and the next time I saw him he was using an O filter and he has been one of my strong supporters in camp ever since.

These Indians, incidentally, with their bronze skins and gayly colored costumes offer magnificent possibilities for color shots. At the last roundup, not a few camera addicts were clicking in kodachrome with sometimes amazing results. In these cases, there is only one more word of advice and that is to watch that light even closer than ever.

But whether you shoot in color or in black and white, whatever your photographic tastes, the rodeo will give you picture possibilities aplenty. The minicam, most convenient for most amateurs, and many of the newspaper photographers use



them on time copy like rotogravure layouts, gives you a good many advantages. Remember that that tiny machine gives you great depth of focus, portability and fast sequence action and you will take home pictures that will make your friends exclaim:

"Those are better than the pictures in the paper."

They probably will be, too. But remember also to stay out of the arena when the Brahmans are loose.

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## Woman Pictorialist

(Continued from page 43)

charcoal black F, and sticks to Tumagas for final prints, except occasionally Gevaert Gevaluxe for deep, dramatic tones. Whoever expects to explain Peggy Gold's success with a great wealth of equipment and supplies will be mistaken. Pains and work she does use, but she insists still that simplicity is her object:

'Noon' (Fig 5) was made at the foot of Wall street. "I'd gone to look for ships, but didn't see any, and then I did see those clouds, and made the picture. But on the street, at the land end of the pier, there were people and automobiles, trucks. They were confusing. So on the transparency I took them out, to make the picture simpler. The man reading his newspaper saves the print from becoming just a postcard view. The picture was made on account of the clouds and these remained untouched.

"I try not to do smart-alecky things in retouching. I got an abusive letter after an explanation of 'Meditation' was printed. It was photographed at the Cloisters, and I etched out a messenger boy who was sitting on a bench and made a woman in an ordinary dress, who had been sitting nearer, into a nun. The letter said that I shouldn't have presumed to put a nun into the picture. But the week before I had seen two nuns there, and thought how much in place they looked. There had been such a crowd that I couldn't take their picture then, but I remembered. I felt that a nun belonged there, and I therefore had the right to put her into the print."

Miss Gold develops her negatives in the tray, inspecting them as they come up. She has two trays of developer, one containing considerably more bromide. If a negative begins to come up too fast in the normal developer, she quickly switches it to the one containing the extra restraining agent.

Once she spent an afternoon trying to photograph a swan in a pond. The swan was in the pond, but he wouldn't swim

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into the shadow where he belonged in the composition. He kept coming right toward the photographer or sailing off out of the field. So she took a picture of the pond, and one of the swan. In the darkroom, two prints were made on one piece of paper. She made a mask first, cutting out a piece of bristol board bigger than the print paper just the place where the swan should be. Then she exposed the picture of the pond, with that section hidden by the cut out piece. Next she put the big mask on the paper, and printed the swan on the part that had been hidden before. Finally, she retouched just to hide the place where the two printings came together.

"But I put the swan in the pond only because he really belonged there," she said, and this is a good basic philosophy for success.

**How to Make Color Prints**

(Continued from page 19)

divided into two general classifications. One printing process uses gelatin filled with colored pigments, and the other, gelatin which is colored in a dye bath. In the pigmented gelatin process, known generally as carbon and carbro, three prints are made from the three negatives on special pigmented tissues. One tissue is red, one yellow, and one blue, and after the prints have been made upon them they are finally laid, one over the other, on a gelatin coated paper support.

The dyed gelatin method of making color prints can be divided into two different types. One process consists of extremely thin sheets of gelatin upon which prints are made, bleached, dyed, and then laid, one over the other, on a final gelatin support. The other dye method is the wash off relief process. Prints are made on film, the gelatin is swelled and the highlights are washed away. The film is then given a dye bath and then placed in contact with a final gelatin support. The dye transfers itself from the film to the final support.

Each of these processes has its faults and virtues, but they have two features common to all of them. First, they re-

quire an exceptional amount of patience, and sometimes even this is of no avail. And second, when completed, they produce nothing more than a glorified lithograph. After the tinsel of color photography has worn off, these glorified lithographs will be taken down from the walls and either hidden in dark places, or relegated to the ash heap.

Another great difficulty with color photography has to do with the balancing of colors, for very seldom do we find a scene so perfectly lighted that all of the colors are recorded in their true shades. In making a color transparency, it is absolutely essential that the correct exposure be given. If you overexpose, there will be a predominance of yellows, orange, and red, while if you underexpose, there will be a predominance of blue and purple. All colors do not have the same reflective power. Greens are much more difficult to record than reds and blues. Green does not reflect very much light. From this, you can see that the slightest inaccuracy in exposure might throw one of the colors out of balance with the others, and it will appear as an entirely different shade, and it will be off color. The color most likely to suffer through inaccuracy of exposure is green. On the other hand, if the greens are perfect there will usually be a correct balance in all of the other colors.

Photolithographic establishments retain experts in the art of retouching and balancing color separation plates. This fact accounts for the perfection of the commercial color photography as it appears in magazines and books. The amateur photographer will certainly experience great difficulty in attempting to effect such color balancing with the commercial printing processes available to him today. Some means of color balancing should be available because less than 2 per cent of all of the color separation negatives made will be absolutely perfect in every shade, and will render prints that are likewise perfect. Then, too, it should be possible to change the color balance in any way which might, in the worker's

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opinion, enhance the beauty of the final print.

Color printing differs from black and white printing. In one, there is extreme latitude in exposure and development of the negative, and exposure and development of the print. Then, too, it is possible in black and white photography to use paper of different contrasts in order to express an idea, or a mood. Color photography, as it is offered to the amateur, has no such latitude. There is only one correct exposure for a color transparency or a set of tri-color separation negatives, and the printing processes themselves must be accurate within the same limits. Any inaccuracy in the printing process will likewise result in a change in the colors in the final print.

Out of all of these facts comes a realization that any color process should be less difficult and at the same time should insure a much higher percentage of success than the processes offered today. Second, the process should be inexpensive. After these two requirements, we could list the balancing of colors and a certain amount of control as desirable features. And finally, the color print should not look like an old Chromo.

Some fifteen years ago, I did considerable experimentation on the bromoil transfer process, and for a period of two or three years all of my prints were in this medium. After bromoil transfer was mastered so that every matrix yielded a perfect transfer, experiments were conducted with tri-colored transfer. There were no color films available for use with my first Leica, purchased in 1926, and all of the pictures were of still life subjects. They were made with three filters, one after the other, and the making of the negatives was quite an undertaking. You can readily imagine how much patience was needed. The large percentage of the tri-color negatives were useless because of movement of either the camera or the subject in one of the set. Color films eliminate completely the possibility of failure from this cause, and what is more

important, these films allow you to photograph practically all types of subjects at a reasonably fast exposure.

After considerable work with three-color transfer, a fourth color was added. The fourth color negative was made through a medium yellow filter and was printed with gray ink. The addition of this fourth color added life and strength to the final print, a feature lacking in most of the color prints made by amateurs today. These four color transfers were beautiful. They were delicate and had the appearance of a very finely executed water color, or a colored etching. They were transferred to fine handmade papers, and there was nothing about them which even suggested photography, except an absolutely perfect drawing of the subjects.

The introduction of color films such as Kodachrome and Dufaycolor, rekindled my interest in color printing. This interest has resulted in what is to be known as the Champlin-color Process which will be described in detail in the succeeding issues of MINICAM.

The cost of color photography will be reduced by this process to approximately 50 cents for a half dozen 4 x 5 enlargements from one color transparency. In addition to this low cost, there will be the added advantage of greater simplicity, assurance of a high percentage of successful prints and complete control of tonal values.

Article 2 of this series will appear next month and describe "How to Make Separation Negatives." Article 3 will deal with the problems of inking and control and Article 4 will cover commercial usage of this process.

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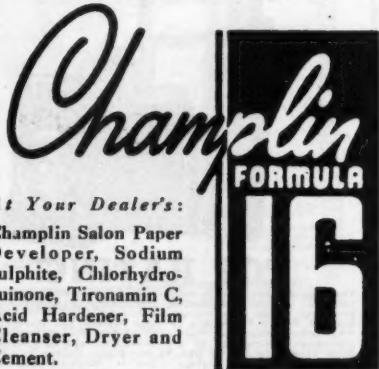
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An advertisement for The FOTOSHOP. It features a large globe with a camera lens on top, and the word "action" written across it. Below the globe, there is a small illustration of a couple. The text reads: "Action in the Photographic world, hints to help you make better pictures, camera gossip, hundreds of low-priced bargain items covering the entire field of cameras and equipment! What? in the pages of the FOTOSHOP NEWS. A postcard to Dept. D5 brings you a FREE copy each and every month! Write today." At the bottom, it says "The FOTOSHOP 18 EAST 42ND ST. NEW YORK".

# Photography TRADE NEWS

### New Photoflood

THIS NEW self-reflecting photoflood lamp, a compact bell-shaped unit, consuming 500-watts, is called G. E. MAZDA Reflector Photoflood Lamp No. R2. It may be used on ordinary lighting circuits (105-120 volts).

The No. R2 uses a new high-efficiency filament and a special aluminum surface hermetically sealed within the bulb.

Despite the new lamp's compact size—maximum all-over length, 6½ inches; greatest width, 5 inches—it produces smooth illumination over a spread of approximately sixty degrees. Color quality of the light is similar to that of the standard 500-watt Photoflood No. 2.



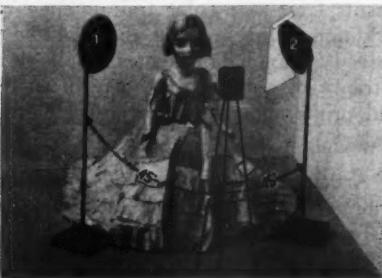
### How to Enlarge

AN INTERESTING booklet on Enlarging entitled "THE REAL FUN OF PHOTOGRAPHY", by A. J. Lockrey, has been issued by the Federal Stamping and Engineering Corporation, 25 Lafayette Street, Brooklyn, New York, for free distribution. It is profusely illustrated and offers much valuable information to the amateur who wants to do his own enlarging. A copy will be sent free for the asking.

### Film Tells How to Take Indoor Pictures

SURE-FIRE TIPS on how any camera can fan "shoot" pictures indoors have been incorporated in a 25-minute talking slide film produced recently by G. E.'s incandescent lamp department.

Entitled "Pictures Indoors with G. E. Mazda Photolamps," the new film covers the fundamentals of indoor photolamp photography, in non-technical terms.



Illustrating "how to" methods are this comely French doll and toy-size photo paraphernalia. This set-up from the slide-film deals with the advantage of using two lights each at a 45-degree angle. It shows how desirable photographic lighting values may be obtained even in a small room. A diffusing cloth hangs over one of the reflectors. In effect, it moves this lighting unit back to a considerable distance from the subject. Result: a pleasing roundness to the subject's features, interesting high lights and freedom from double shadows.

The presentation includes numerous examples of interesting pictures taken under various lighting set-ups.

Any group that wants a copy may have one by mailing its request direct to Incandescent Lamp Department (166) of General Electric Company, Nela Park, Cleveland, Ohio. By agreeing merely to pay for

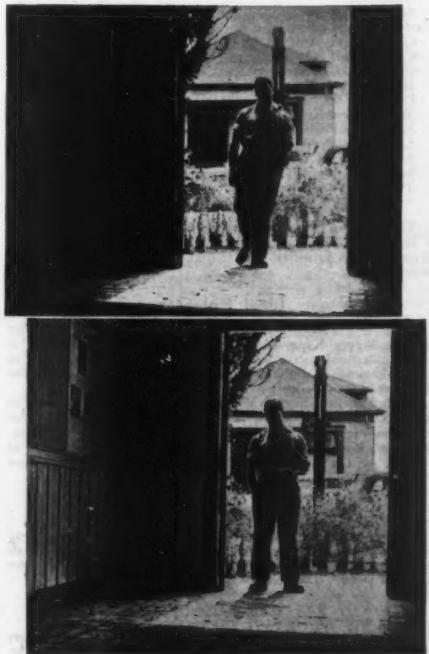
transportation charges and to return film and records promptly, the new photolamp talkie will be supplied by the nearest division sales office of the Company. The division will also supply the borrower with literature describing how to operate the film, where operating equipment may be obtained, and with a summary of material in the film.

#### P. & H. Process

IN DEVELOPING by the P&H process, the negative is submerged in a developer solution of the correct concentration and ingredients for a time only necessary for the emulsion to become saturated, after which it is placed, emulsion down, on a smooth chemically inactive surface, sealing both the emulsion and solution from oxidation.

The development takes place with the negative on this surface, having been placed in the developing solution only for the purpose of saturating the emulsion. The negative may be submerged in the solution at a temperature of 65 to 70°F, for a period of from 30 to 60 seconds, which is sufficient time for the emulsion to become saturated and the developing action will have hardly started.

The film may be left for one or several hours without danger of over-development. The developer solution is sealed into the emulsion and obviously the high-light portions of the negative will soon exhaust the solution in that portion of the emulsion and development will stop. Therefore by controlling the strength of the solution it is possible to control the density of the high-lights. The development of the shadow detail or lower-exposed areas of the negative will continue either until the solution within the emulsion is exhausted or becomes inactive with bromine thrown off by reaction.



The illustrations show prints after developing the negative in D-7 and with the P & H process.

Perry & Houston Company of 6646 Santa Monica Blvd., Hollywood, announce that equipment for roll and cut film processing by the P. & H. method now is available.

#### Scavera Laboratory

SCAVERA PHOTO Laboratory has moved to new and larger quarters at 580 Fifth Avenue, New York City.



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Yellow, Universal, Red  
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## Revised Film Table

THE BOOKLET "Practical Speeds of Films and Plates," has just been issued in a revised edition including the newer emulsions. Below is the first page, showing the listing for Agfa films.

### PRACTICAL SPEED VALUES in American Scheiner Numbers AGFA ANSCO CORP.

	Day Tung- light	Tung- sten
Cine Films (8mm.)		
Filmopan Revers	19	18
Keystone Pan Revers	19	18
Cine Films (16mm.)		
F.G. Plenachrome Revers	20	18
F.G. Superpan Revers	23	22
Filmopan Revers	18	17
Finopan Neg.	23	22
Hypan Revers	22	20
Cine Films (35mm.)		
F.G. Plenachrome	23	18
Finopan	23	22
Positive (Memo)	9	
Superpan Supreme	26	24
Ultra-Speed Pan	29	28
Cine Films (35mm.) for Miniature Cameras		
F.G. Plenachrome	24	21
F.G. Superpan Revers	23	21
Finopan	24	23
Superpan Supreme	26	24
Ultra-Speed Pan	29	27
Roll Film and Film Pack		
Finopan	23	22
Plenachrome	24	21
Standard	23	18
Super-Plenachrome	24	22
Superpan	24	23
Superpan Press	29	28
Cut Films		
Commercial Anti Halo	20	15
Commercial Ortho	21	19
Commercial Panchromatic	22	21
Isopan New Type	25	24
Portrait	20	17
Super Plenachrome Press	26	24
Superpan Portrait	24	23
Superpan Press	29	28
Supersensitive Panchromatic	24	23
Supersensitive Plenachrome	23	21
Triple S Panchromatic	26	27

\* TUNGSTEN includes Mazda and Photoflood.

The tables have been compiled by Joseph M. Bing, F.R.P.S. Copies of the booklet are available for 25¢ from Photo Utilities, Inc., 10 West 33rd Street, New York City.

## Ideal Enlarger

THE FAMOUS Ideal miniature enlarger, companion to the larger Super-Multifax and Laborant machines, is now adaptable to four negative sizes, according to Ches-United Company, American importers of these Czechoslovakian units.

The bakelite negative carrier which found favor in the 35mm size, now comes in sizes to take the Bantam negative,  $\frac{1}{2}$  vest pocket, and  $4 \times 4$  cm sizes. Further information may be obtained from your local dealer or Ches-United Co., Emmet Building, Madison Ave. at 29th St., N. Y. City.

## Hyp-O-Rid

WITH "HYP-O-RID," negatives can be completely washed in a few minutes. Enough to clear hundreds of prints and films costs 3¢ at your dealer or direct from Lynhoff Laboratories, Rochester, N. Y.

## Leica Exhibit

The Universal Camera Exhibit, where photographers will have an opportunity to photograph insects, make pictures through a microscope, see stereoscopic pictures projected, and examine many of the items in the complete Leica line being sent from city to city by its sponsors, E. Leitz, Inc. This exhibit has many unique set-ups of Leica equipment arranged so that visitors, with their own Leica cameras, may use the apparatus. Anton F. Bauman will be in charge of this unique photographic show, and he will give advice and hints on making specialized photographs to photographers who attend this exhibit.

For dates, see the table of "Salons to See" on page 86.

### Agfa Film Booklet

A BOOKLET for users of 35 mm. miniature cameras has just been published by Agfa Ansco Corp., titled "Selecting Your Miniature-Camera Film."

Explaining in detail the differences between the six Agfa films, and the types of subject matter for which each is best suited, the booklet gives practical information on such subjects as speed, color sensitivity, contrast, grain size, and latitude of each film.

Copies of "Selecting Your Miniature-Camera Film" are available on written request to Agfa Ansco Corporation, Binghamton, N. Y.

### Ferrototype Cleaner

A SPECIAL chrome and ferrototype cleaner for photographic uses is offered by The Kingsley Manufacturing Company, 42 Liepenard St., New York City. The new cleaner removes grease, dirt, finger marks, etc. The squeegee cleaner can be used on any style ferrototype tin or chrome plate.

### New Argus Service

THE INTERNATIONAL Research Corp., manufacturers of Argus miniature camera equipment, announces that Karl A. Barleben, F.R.P.S., who will serve as Educational Director, has recently been inaugurated to offer new services and aids to Argus users.

Owners of Argus Cameras or accessories are invited to write to Mr. Barleben on any photographic problems, or for advice concerning the innumerable photographic possibilities of Argus Cameras. This service is free of charge and is offered solely in the spirit of cooperation in aiding all owners of Argus equipment to secure the maximum enjoyment and versatility from their cameras.

Photographic dealers are invited to get in touch with the Educational Department for information concerning dates for personal appearance lectures illustrated by prints and lantern slides.

The Educational Department of the INTERNATIONAL RESEARCH CORPORATION is located at factory headquarters in Ann Arbor, Michigan.

### Enlarger for 35 mm. to 2 1/4" x 3 1/4"

THE NEW Model C Omega for film up to 2 1/4" x 3 1/4" is especially built for the photographer who works in more than one miniature film size. Interchangeable dust-free negative carrier, double condenser assemblies and lens boards permit easy, rapid change-over from one film size to another.

The four foot steel post permits 8 1/2 times finer enlargement for 2 1/4" x 3 1/4" negatives, 20 times for 35 mm. double frame. A 75 watt 110 volt G.E. projection bulb and highly efficient double condenser system permits short exposures on slower enlarging papers. An exclusive Dyna-Thermal ventilating system, together with the heavy bakelite lamp-house, keeps negative cool.

Dust-free negative carriers are available in a variety of sizes; glass holders may also be obtained. There's a long focusing lever for speedy, accurate focusing.

Simmon lenses and Bausch and Lomb Testers are available. The Omega is priced at \$97.50. This includes de-

tachable lens board, without lens.

For full descriptive information on the new Model C Omega write: Simon Bros., 37-06 Thirty-sixth St., Long Island City, N. Y.



VICTOR No. 2  
Amateur No. 2  
Clamp-on Unit with  
11-inch Reflector,  
adjustable clamp,  
10-foot rubber cord  
and plug. \$2.50. For  
No. 3 Floodbulbs.

SERIOUS drama enthralled this quartette as the shutter clapped 1/10 second out of eternity. An f/8 aperture was sufficient with a VICTOR Amateur No. 2 Clamp-on Unit six feet from subjects at each side of camera. You can do as well if you use No. 2 VICTOR Lights. Any camera store can supply you. Write for free folder showing entire line of clamp-on, stand and table models.

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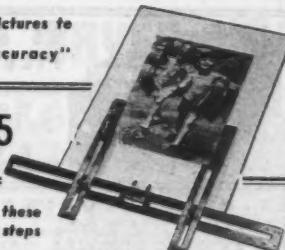
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### MOUNT-O-GRAF

"Centers Pictures to  
Hairline Accuracy"

\$3.75



Just follow these  
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3. Place the print in position.

Made of metal, and worked like a T-square, the MOUNT-O-GRAF helps you solve the problems of centering your pictures. See it at your dealer, or write for the new booklet, "I Swapped My Ruler and Pencil for a MOUNT-O-GRAF."

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B & H Model 1000 Projector, 750 Watt, F:1.6 lens.....	149.50
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35mm Fine Grain developing and 36 3 1/4x4 1/2 glossy enlargements.....	\$1.25
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Instructions and samples for 60 exposures, 15c.  
No Limit to Capacity

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F-R Complete Adjustable Developing Kit Reg. Price \$8.95. Our Price.....	\$5.89 P.P.
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30 and 50% off on good used CAMERAS and EQUIPMENT. Take advantage. Write us your wants today. Hundreds of items in stock.
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A NEW low-priced reflex type is the Irwin Super Tri-Reflex camera. With f/4.5 lens, shutter speeds from 1/25 to 1/200, time and bulb, it lists at \$19.95. The same camera with f/3.5 lens is \$25.00.

Size 127 film is used, 16 pictures being taken on each roll. The negative size is the standard half Vest Pocket, 1 1/4x1 1/2 inches. Size of the camera is only 4 1/8x2 1/2x2 inches. A 35-inch shoulder strap is included and a tripod socket.

For literature address Irwin Corp., 27 West 20th St., New York City.



### Enlarger-Projector

THE NEW Sparks Enlarger-Projector is a combination enlarger and slide projector.

It is also especially adapted for making color separations or enlargements from 35 mm. Kodachrome and Dufaycolor. A built-in filter carrier provides for the insertion of filters between the light source and the color transparency. This provides much more satisfactory results than placing filters over the lens of the enlarger.

In use as a projector, 8, 16, 35 mm. or vest pocket size slides may be projected either in strip form or the standard 2x2" glass slides.

The new style metal film carrier makes it possible to change frames without removing film carrier. The film slides in a groove; glass plates and dust are eliminated. It is scratch proof.

Accessories make possible microphotography and copying. The Sparks Enlarger-Projector, with f/3.5, two-inch focal length lens is \$68. With accessories for making color prints, the price is \$85. A Mergon enlarging lamp (cold light) unit is \$15. A circular describing it is available from Hollywood Photo Supply Company, 5855 Hollywood Boulevard, Hollywood, California.

### F-R Vaporator

Vaporating is the process of treating negatives to make them impervious to change and damage.

Only one treatment is necessary for the life of the film. To vaporate—films are simply put into the F-R VAPORATOR; chemicals are inserted with a dropper and after a few minutes the films are completely vaporated—protected forever. Cost is negligible.

### Viewing Filter

THE FEDERAL Engineering Company, 721 Broadway, New York City, announces its newest product, the Fedco Viewing Filter. Made of cobalt blue glass, it affords the photographer an ideal check for his contrasts. Comes in convenient case and retails for \$1.00. Write for further information.

### Instruction Film

A SERIES of talking slide films on various photographic topics will be available to all organizations interested in photography, without charge except for shipping.

The series covers many subjects, with emphasis on how to use the camera, accessories and equipment. The first film, "For Better Pictures," is now ready for distribution. Sponsored by General Electric Company, it is based on the subject of "How to use a light meter." Other films in the series will be announced as they are ready for release.

Each talking slidefilm unit consists of approximately seventy still pictures on a strip of 35 mm. film and accompanying music, dialogue, explanatory voice, etc., on an electrical transcription. Each is fifteen minutes in length. The pictures are of single-frame size and are thrown on a screen, or wall, by any standard slide film projector. For details as to how these films may be obtained, where camera clubs and other groups can loan projectors, etc., write Brobuck Film Exchange, 35 East Wacker Drive, Chicago, Ill.

### Kalart Fits Kodak 35's

THE NEW Kodak "35's," can be synchronized with the Kalart Micromatic Speed Flash. This new line of Kodak cameras fitted with Kodamatic or Diomatic shutters takes the regular Compur Rapid Micromatic Speed Flash which attaches with a Kodamatic fitting. For more information, write the Kalart Company, 915 Broadway, N. Y. C.

### New Argus Enlarger

THE NEW "Argostat" enlarger is the latest addition to the Argus line of cameras and 35 mm. equipment. The new enlarger sells in the \$50 price range.

A unique feature of the "Argostat" is the focusing disc at the base of the upright column. A vernier-drive mechanism makes it possible to attain critical focus of the objective lens in this manner instead of turning the lens mount itself. While the lamphouse and lens are moved up and down on the column for general focus, critical focus is attained with the remote-control disc.

Reflected light, rather than direct light, is employed to obtain maximum flat-field illumination. The 100 watt projection lamp, housed in the arm of the upper element, is reflected from a mirror which is placed at a 45 degree angle to carry the light through the negative and the objective lens.



The "Argostat" is designed to employ the Model C or C2 Argus /3.5 camera lenses as objective lens. Other 50 mm. camera lenses may be used with adapters. In addition, a specially mounted /3.5 Cintar lens, the same as used in Argus C and C2 cameras, is available.

The "Argostat" enlarges to 12x18 on the base and to 11x14 on the Argus Micrograin Easel. The Micrograin Easel, recently announced aid to enlarger focusing, is especially adapted for use with the "Argostat" because of the extremely sensitive focusing facilities of the "Argostat." The Micrograin Focusing Easel, with which the grain-structure of the negative is observed in approximately a 150 times magnification, is said to permit "dodging the grain" in making enlargements.

### Two New Superflash Bulbs

THE NEW No. 2A Superflash now enables the press photographer to use his standard 4x5" focal plane Graflex and Speed Graphic for "freezing" high speed action at 1/1000th of a second. New York newspapers now using the new No. 2A with the 4x5" focal plane Speed Graphic are securing perfect negatives with completely uniform over-all density at speeds at 1/1000th, 1/860th and 1/680th of a second, with stops varying from f/4.5 to f/11, and distances from 4 to 45 feet indoors and at night outdoors. The extra long "peak-light" flash makes this possible. The "plateau" of uniform peak light from this new size lasts a full 1/16th of a second, while most of its high light output of 75,000 lumens seconds is usable, peak-light illumination spreads over practically the entire duration of the flash.

The No. 3A Superflash is a new "commercial size". Wabash recommends it especially for high-speed action shots of press and sports photography at night, riot and mob scenes, construction scenes, and for all action shots requiring dependable, foolproof synchronization at high shutter speeds. Wabash states, it is perfect for color work since its improved color quality brings filter factors to a minimum.

Write Wabash Superflash Co., 335 Carroll St., Brooklyn, N. Y., for a free circular describing Superflash lamps.

### Burke and James, Inc.

THE NEW "bargain bulletin" of Burke and James, Inc., is expected off the press in a few days. For a copy, write Burke and James, Inc., 223 West Madison Street, Chicago, Illinois.

## CAMERA EQUIPMENT CASES



Camera Owners, carry your extra Lenses, Filters, Range Finder, etc., in ONE CASE, built especially for Your equipment. Send list of items to be carried and we will send you a sample of the materials and prices. Salon Print cases carried in stock.

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AUTOMATIC THERMOSTAT CONTROL

Now dry your prints like professionals! "Rapidry" is the newest oil-electric print dryer, amazingly low-priced. Big drying area, 10 x 15, takes matte or glossy prints, contacts or enlargements. Has automatic thermostat control — dries prints in jiffy. Fully guaranteed.

See it at your dealer or order direct from us.



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No other method can compare with the amazingly beautiful results of the Photo-Electric way. Scientific, accurate, no guess-work. Each negative exposed in conformity with printing requirements. Exposure is accurate within 1/6000 of a second. Your money back if not completely satisfied. Drop us a card for the facts and mailing bags. Immediate correspondence service. PHOTO-ELECTRIC LAB., P. O. Box 82, Salisbury, Conn.

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**KEMP PRINT WASHER**

Keeps your wash water crystal clear. Drain the Hypo from the bottom. Use in sink or basin. Prevents overflow. For negatives or prints.

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Non-breakable. Takes film up to 3 1/4". Needs only 4 oz. of solution. Acid and scratch proof roller holds film down. Ideal for Dufaycolor.

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Helps you to get brilliant pictures. Made of flexible rubber. Snaps over lens. Is also a Filter Holder. 6 sizes, 22 to 46 mm.

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## BRIGHT LIGHT DEVELOPMENT

For Perfect Negatives Use "DESENSIT"

Entirely NEW NON-STAINING FILM DESENSITIZER. Permits developing fast panchromatic films in a bright light. Can be used with any developer. Large size, 25c; regular size, 50c (slightly higher in the West).

### HYP-O-RID

BE SAFE—Completely remove hypo from hundreds of films and papers in few minutes with HYP-O-RID. Only 35c. At your DEALERS or send him a wire with your order to Lynhoff Laboratories, Box 442-M, Rochester, N. Y.

New DIAMOND DEE MONOCULAR VIEWER for 35 mm. films or slides.

### \$1.00 PREPAID

(A tip to 35mm Camera Owners—Get our Stereo Head—make Stereos—view them with two Monoculars.)

### For ART STUDENTS

Stereoscopic Pictures of ART MODELS \$1.00 per set. Send \$1.50 M.R. set express prepaid. FREE Stereoviewer with first order.

Fine for 35mm projectors

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## 35 MM FILMS

### FINE GRAIN PROCESSED

36 exposure roll fine grain developed and each good negative enlarged to approximately 3 1/2" x 4 1/2" inches on DOUBLE WEIGHT PORTRAIT PAPER — best quality work—complete service only \$1.50.

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## Hand Colored Miniatures

A 3 1/4" x 4 1/4" hand colored miniature on porcelain in a gold finish metal frame is made for \$3.95 by Jane Crist Miniature of 150 Nassau Street, New York City.

## Falcon "Press Flash"

**THE FALCON "PRESS - FLASH"** camera, made by Utility Mfg. Co., Inc., has a built in flash synchronizer. A single button operates the flash synchronizer as well as snapping the picture. The self-lighting feature may be switched off at any time, so that the camera operates in the ordinary way. Uses standard 8-picture roll films. Picture size 2 1/4" x 3 1/4". Price, \$5.95 with 4 extra Superflash bulbs and Penlite style 2-cell battery.



## Print Dryer

FOR AMATEURS and small commercial studios the General Devices Corporation, Fountain Square Bldg., Cincinnati, Ohio, have perfected a new and compact forced-air print dryer. Prints come out perfectly dry, flat and smooth in 15 minutes. The Speedo has a large FIVE SQUARE FOOT drying capacity which will accommodate all size prints up to and including 11" x 14" in size. This dryer accommodates all types of enlarging or contact papers. It operates on 115v., 60 cyc., A. C. current using 330 watts. Overall size is 11" x 11" x 15" and weight less than 12 pounds. East of the Rocky Mountains it is \$14.85, post-paid.

## Booklet Describes Stereo Projection

WITH THE STEREOLY Polaroid system of three dimensional projection, color or black and white pictures may be seen on the screen in all their beauty of spaciousness and depth.

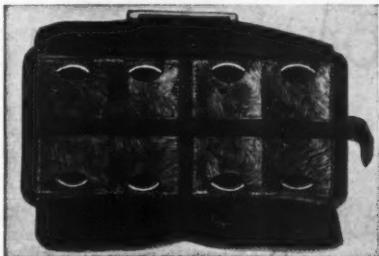
All who are interested in stereoscopic photography should be conversant with the "Stereo Polaroid System of Three Dimensional Projection" and a request to E. Leitz, Inc., 730 Fifth Ave., New York, N. Y., for booklet No. 1271 will bring a free copy.



• "That was my last film—but don't tell her!"

### Complete Filter Set

THE HARRISON exposure balanced filter-set for panchromatic film consists of eight filters, the equivalent of Aero 1, Aero 2, G,  $\frac{1}{2}23A$ ,  $\frac{1}{2}23A$ , 23A, 56 and X1, as far as correction is concerned, but as far as



transmission is concerned, they have been balanced so that the transmission of the eight filters is all the same, consequently it is only necessary to allow two stops for any one of the eight filters on panchromatic film.

Distributors are Harrison & Harrison, Hollywood, California.

### New Spanish War Film Release

"THE WILL OF A PEOPLE," latest and most complete film record of the war in Spain is announced for release by Garrison Film Inc., 1600 Broadway, New York City. Produced in Catalonia and in the nine provinces of Central Spain, the film is an historically important film document of the unfortunate conflict between the people of the Republic of Spain and the Insurgent Fascists and Moors. Additional historical scenes were obtained from the Government's film archives. The editing was completed in America by Louis Frank, producer. The English narrative is spoken by John S. Martin. "THE WILL OF A PEOPLE" is 6 reels (55 minutes) and is available on 35mm and 16mm soundfilm for both rental and sale.

### Two New Buyer's Guides

*Developing Tanks, Developing Kits, Prepared Developers and Fixing solutions are listed in the "Buyer's Guide" reprinted for Minicam readers. The chief characteristics of each item, including prices and manufacturer's name and address are included.*

The "Buyer's Guide" for movie cameras, projectors and screens lists complete catalog data for each of these items.

The "Buyer's Guide for Developing Tanks, etc." or the "Buyer's Guide for Movie Cameras, etc., etc., may be ordered by sending 10 cents for each to: Buyer's Guide, MINICAM MAGAZINE, 22 East 12th St., Cincinnati, O.

### Writers for Cinecam

The Cine department of Minicam Magazine is in the market for articles on how to make better 8 mm. and 16 mm. home movies. Material should provide useful, helpful, listable information. Especially desirable are stories that can be told partly by means of drawings or photographs. Writer may discuss their ideas by mail with the CINE EDITOR before writing them up.

## THE Buys OF THE MONTH Guaranteed by PENN

### COMPARE THESE VALUES!

Foto Derby 1/4 V. P., F2.5 lens.....	\$17.95
Midgit Marvel 35 mm., F4.5 lens.....	12.95
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Dolly 1/2 Xenon, black F3.5 Compur, rapid.....	22.50
Kodak Retina, black F3.5 Compur.....	24.50
Contax Model II, F2 Sonnar, E. R. case.....	26.50
Super Sport Dolly 2/423A, F1.9 Compur.....	74.50
Exakta Model B, F2.8 Tessar.....	58.50
Exakta Model B, F2.8 Tessar.....	68.50
Korona Model II, F2.8 Biotar.....	124.50

Above Items All LIKE NEW Guaranteed  
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Panchromosa is the film pictorialists enthuse over. Its high color sensitivity renders all color values in true monochromatic tones. Wide latitude is a protection against serious over and under exposure errors. A fine film for perfect pictures. Roll film and film pack as well as 35 mm. sizes. Ask your dealer.

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Tells how to carry out a proven, money-making plan. Gives sound practical advice, including actual experiences of the authors, who have followed the plan.

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A practical reference for the free-lance. Includes advertising photographs, newspaper, magazine, trade journal, book illustrations. Also sales to syndicates. Personal greeting cards, portraits, home and garden photographs, copying, and many other subjects.

## "Profitable Photography for Trade Journals"

What editors of trade journals want. Kinds of trade journal items. How to enter field of camera journalism through these publications.

## "Profitable Child Portraiture"

Tells equipment needed and how to go about starting a well paying business without expensive studio, working either spare time or full time.

## "Camera Profits in Photographic Journalism"

Types of photographs that will and will not sell. Possibilities in Inanimate subjects, Plant life, Animal life, Human life photographs. Copyright and other rights in your photos.

## "Ten Lessons in Camera Journalism"

How to get a start in the field of camera journalism. Technique of journalistic prints, Successful production and sale, Dealing with editors, etc.

## "Put Your Camera On the Payroll"

How to earn money with your camera. Suggestions for successful articles, Kind of Camera to use, Where and how to get salable subjects, a chapter on Child portraiture, etc.

## "How to Sell Photographs to Editors"

How to handle an assignment, Choosing subjects, a discussion of the photo possibilities of the following: Shore scenes, Farm scenes, Nature and animals, Nature's beauty spots, Home and garden improvements, Architectural photography, Human-interest subjects.

## "Profitable Photography for the Press"

Making and selling news pictures. Also questions and answers on the important points of other books in this series.

## "Profitable Enlarging and the Miniature Camera"

How to increase profits by using an enlarger. Also, a discussion of the use of the miniature camera plus an enlarger for press work.

## "More Camera Journalist Ideas"

A book of dollar and cents ideas—how to find them, develop them, sell them, work them up, etc.

## "Where and How to Sell Photographs"

An analysis of the photographic needs of the most important magazines, including names and addresses of the latter. Also, several pages of information for the beginner in camera journalism.

All above books, only 50 cents each

Enclosed is \$ . . . . for one copy each of the books checked above. (Price 50 cents each.)

Enclosed is \$2.50 for a one-year subscription to MINICAM Magazine. (\$4 for two years.)

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### New Fast Cine Film

**EXTREME SPEED** 4 x Movie King film is at present only available in 50 and 100 ft. lengths of 8mm and 16mm sizes. The fully panchromatic type is rated by the makers at 80 Weston and the ortho type at 18 Weston.

Lynhoff Laboratories, Rochester, N. Y., are the general distributors. Priced from \$2.00 to \$6.50, depending on size of film, including processing.

### New B. & H. Camera Price List

Following is a brief recapitulation of principal Bell & Howell camera model and price changes announced:

#### Filmo 8mm. Cameras

Filmo "Companion," formerly model 134-G; former price \$55.00; now \$49.50.

Filmo "Sportster," formerly model 134-F; former price \$85.00; now \$75.00.

Filmo "Aristocrat," Turret 8, formerly model 134-J; former price \$145.00; now \$140.00.

#### Filmo 16mm. Cameras

The original number-and-letter designation of these cameras have been retained. Price changes and discontinuations are as follows:

##### "Shelldriving Filmo 141 Camera"

Model	Lens	Speeds	Old Price	New Price
A Taylor-Hobson	1" F 2.7 universal	8, 16, 24, 32	\$127.50	\$115.00
B B&H Lumax	1" F 1.9 focusing	16, 32, 48, 64	158.50	138.00
B Taylor-Hobson	1" F 1.5 focusing	16, 32, 48, 64	183.50	160.50

#### Filmo 70's

Model	Taylor-Hobson Lens	Old Price	New Price
*70-D	1" F 2.7 universal	\$180.00	Discontinued
*70-D	1" F 2.7 focusing	197.00	Discontinued
*70-D	1" F 1.5 focusing	231.00	Discontinued
70-DA	1" F 2.7 universal	218.00	\$213.00
70-DB	1" F 2.7 universal	180.00	177.00
70-DA	1" F 2.7 focusing	252.00	243.50
70-E	1" F 2.7 universal	127.00	124.00
70-E	1" F 2.7 focusing	144.00	139.00
70-E	1" F 1.5 focusing	178.00	169.50
70-G	1" F 1.5 focusing	212.00	203.50

\* Still available on special order, so still subject to retailer fair trade agreement discount restrictions.

#### Filmo 121, Magazine Loading Camera

121	1" F 2.7 universal	\$ 79.00	\$ 76.00
121	1" F 2.7 focusing	96.00	91.00
121	15mm. F 2.5 universal	96.00	91.00
121	15mm. F 2.5 focusing	109.50	102.00
121	1" F 1.5 focusing	130.00	121.50



• "This would have been good — but the subject moved!"



## FOTH DERBY

THESE are exceptionally fine miniatures for their surprisingly low prices. They are of precise and quality construction throughout, yet amazingly light and compact. The Foth-Derby cameras are equipped with the latest type delayed-action focal plane shutters with speeds up to 1/500 second, built-in self timers, large magnifying tube-sight view finders and many other refinements. You get 16 pictures, half V.P. size (1 1/4 x 1 1/2) on a roll of standard V.P. film. Dimensions: 4 1/2 x 2 3/4 x 1 1/2 inches. Weight: Only 12 ounces.

with 2" Foth Anastigmat f/3.5... \$21.50  
with 2" Foth Anastigmat f/2.5... \$27.50

If your dealer cannot supply you with full information, write:

**BURLEIGH BROOKS**  
INCORPORATED  
127 WEST 42<sup>nd</sup> STREET NEW YORK

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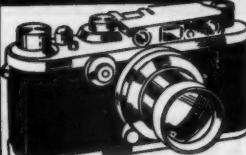
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# How To Care For Your Lens



- (1) Lens cleaning materials: a camel's hair brush, lens cleaning tissue, lens cleaning fluid. Total cost is less than a dollar. If lens tissue is not available, a linen handkerchief may be used providing it is soft and clean.
- (2) Keep the outside lens surface free from dust by gently brushing with the camel's hair brush.
- (3) If oil or dirt gets on the lens surface, place a drop of the cleaning fluid and wipe with a wisp of cotton. Do not allow cleaning fluid to get into the edge of the lens where it is cemented.
- (4) Finish polishing with a sheet of lens tissue.

**T**HE LENS on the average miniature camera is not only a miracle of optical pre-

cision, but also, the most costly part of the outfit.

The lack of care and proper cleaning of the mini lens by the average camera fan is amazing, considering what sticklers for cleanliness most of us are in our processing work.

On the other hand we have the enthusiast who pulls a partly soiled handkerchief from his hip pocket and gives the lens a regular scrubbing every time he takes a shot.

This last is the quickest known method of ruining a lens if the handkerchief is not absolutely clean, or if there is any gritty dust on the lens surface.

You can assemble a good lens cleaning outfit that will keep your minicam lens spotless and unmarred, for less than a dollar. All that you require is: A soft camels hair brush, package of lens tissue, a bottle of lens cleaning fluid, and an old linen handkerchief, preferably one that has been laundered many times and is clean, soft and pliable.

It is a good idea to keep this outfit in a box or can with a tight fitting cover on it, to eliminate chances of collecting dust and grit.

The proper method of cleaning a camera lens without damage is as follows:

Remove the back from the camera and hold up to the light. Any surface film and dust will show plainly.

Take your camel hair brush and gently remove any visible dust from the lens surface, using just the very tip of the brush.

Now wrap a small wisp of clean cotton on the end of a wooden applicator or match stick, dip it into the bottle of lens cleaning fluid, and place a drop on the lens surface. Do not allow the liquid to get into the lens mount.

Next take the soft linen handkerchief and gently polish the lens surfaces. This will remove the scum and film.

After the lens surfaces are clean, take a piece of lens tissue and finish polishing with this, gently.

Now hold your camera up to the light once more. Quite a difference isn't there?

While you're at the lens cleaning job, get out all your supplementary lenses and filters, and clean them properly at the same time.

Do not unscrew the components of a lens. The interior surfaces seldom require cleaning. Lenses are put together in carefully ventilated, dust-free factory rooms. The effect of this careful work is destroyed when a lens is assembled in an ordinary room.

When buying a lens, examine the surface with a magnifying glass and abrasions or scratches and such marks also can be seen when the lens is held up to a small light. Hold the lens just below the line between lens and light. Do not try to polish the surface of a lens. Do not apply any acid or alkali. Use a lens cap.

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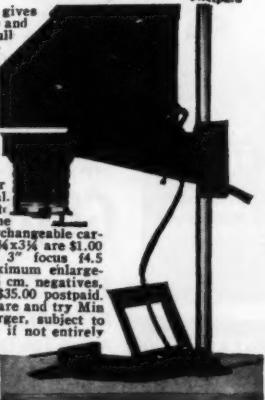
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## Book Reviews

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**WILDFOWLING WITH A CAMERA**, by Lorene Squire, 264 pages, 100 full page photographic illustrations. J. B. Lippincott Co. Price \$7.50.

This volume is the work of a young lady who says she took up duck photography because she couldn't hit them with a gun. Though flight photography is by no means new, some of Miss Squire's pictures rank with the best. Unfortunately, about half of the reproductions are fuzzy or grainy.

Her photographs of willets and several other kinds of shorebirds have a beauty that seems to have been almost studied and planned, instead of just good luck. Miss Squire uses a miniature reflex camera, having long ago discarded all other types of cameras. She feels that one out of forty of the negatives she makes of flying wildfowl is worthy of printing. This one good negative, judging from her illustrations, must be a fortunate blending of background and subject into a striking pictorial composition. Accompanying the full page illustrations is an interesting account of the fun and hardships the author experienced in gathering her material.

**LIFELIKE PORTRAITURE WITH YOUR  
CAMERA**, by W. H. Doering, American Photographic Publishing Company, 112 pages, many illustrations, cloth binding. Price \$2.00.

The author keeps in mind the needs and the methods of the amateur photographer who wants to make characteristic and interesting portraits of his relatives and friends. The methods and the equipment are those that are well adapted to the amateur who is shown how to produce excellent portraits with the simplest means, either indoors or out. There are carefully selected illustrations. The subjects discussed include: types of portraits, lenses, negative material, exposure out of doors, portraits near windows, artificial light, accessories, the self-portrait, developing and retouching. There is a lot in this little book that will interest an amateur who likes to make portraits.

### THE COVER

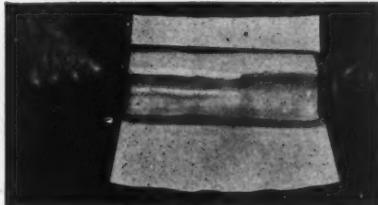
This month's cover photograph, "Spring Cleaning," was made in the MacNichol-Cummins studio with a one-shot camera. Exposure:  $\frac{1}{2}$  second at f11.

The model's cashmere sweater and the blue scarf she wears on her head came from Martha West, 444 Madison Avenue, New York.

The robin came from a taxidermist's, but the fragrant flowers and beautiful girl were very real.

# BUILD IT Yourself

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An effective method for taking the curl out of photos is to place the picture face down on a rubber kneeling mat and rubbing back and forth several times with a glass rod or rolling pin.

### How to Handle Paper

Do not handle unexposed photographic paper too roughly. Sliding the sheets when counting can cause minute discharges of static electricity, making small thread-like black marks in the finished print. These are known as friction or abrasion marks and are difficult to remove. A piece of cotton dipped in alcohol and rubbed over the marks on a perfectly dry print may remove the marks, but they can be avoided by using care in handling all sensitized paper.

### Label Solutions

There is danger in unlabeled bottles. A rubber band will hold label in place.

A more permanent result is obtained by varnishing label to the bottle. Type label on white paper. Paint container where label is to go with spar varnish. When varnish is nearly dry



or tacky, apply label, pressing firmly. Now give label and container for a quarter of an inch around label, another coat of spar varnish. These labels will turn yellow with the varnish, but this will

not make any difference. They will not come off, stain or fade, and the varnish is waterproof.



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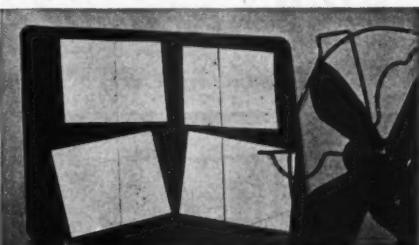
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## Ferrotyping



To prevent prints from falling from the Ferrotype Tins when they are dry, stretch rubber bands around the Ferrotype Plate and over the photos. This method is especially necessary when drying prints rapidly with the aid of an electric fan.—Ray Kershner.

## Trays for Huge Enlargements

To make exceptionally large prints, home-made trays can be improvised. Several methods are available.

Where expense is not a factor, special stainless steel alloy trays can be made from 28-gauge U.S.S. 18 and 8 metal, which are light in weight and easily kept bright and clean with steel wool. These are suggested for permanent use.

For temporary use, stiff cardboard, such as is to be found in many commercial cartons and advertising display stands, can be cut and fitted together. After the trays have been cut, shaped and assembled, molten paraffin is poured into the trays and evenly distributed so as to make them water-tight. Various especially prepared products, such as Probus paint, asphalt varnish and the like, may be used.

Trays also can be made of wood. Heavy commercial oil-cloth is then suspended loosely between the sides.—Karl A. Barleben, F.R.P.S.

## Repairing Trays

Brown spots on photographic prints are sometimes caused by developing or fixing them in trays in which the enamel has become cracked or chipped. This exposes the metal underneath the enamel to chemical action of the solutions.

Instead of discarding these trays, apply two coats of asphalt varnish to the cracked places.—C. Elmer Black.



### Agitator

An eight by twelve inch piece of corrugated cardboard, bent in the middle, makes a convenient and inexpensive agitator for tanks



using spiral grove reels. Just pat your foot as you read a magazine. A few drops of water on the under surface of the tank will keep it from slipping.—*J. D. Brown, Jr.*

### Emergency Safelight

Any flashlight with amber or ruby paper pasted over the lens makes a very handy darkroom accessory. Make one and you will wonder how you ever got along without it. A tight closet, a safelight flashlight as above, and you have as good a temporary or emergency dark-



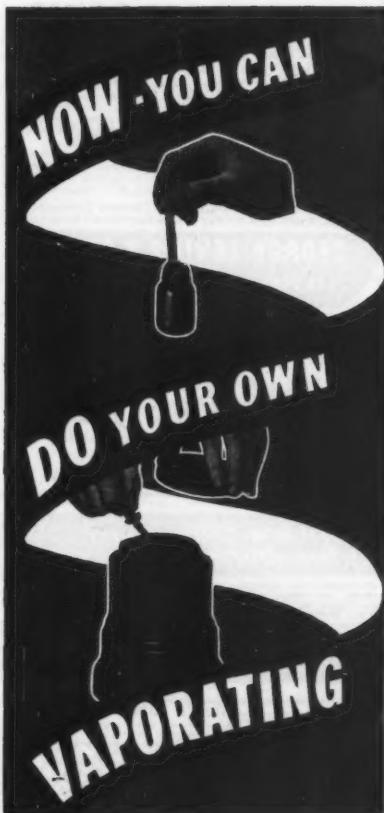
room as you want for changing film or any other hurry-up job, outside your regular darkroom.

### Removing Partially-Exposed Roll

To remove a partially exposed roll of film from any camera with a film rewind, simply note the number of exposures already made and rewind the film by turning the rewind knob in the direction of the arrow until the winding knob stops revolving. Remove the cartridge from the camera and note on the leader the number of exposures made. (For example, 10 exposures.)

The only precaution necessary during this procedure is that you do not rewind the film completely into the cartridge but stop rewinding when the winding knob stops revolving.

When reloading this partially exposed roll, re-thread it in the camera in the usual manner, advance the film two frames, set the counter dial at zero and then advance the film to one frame past the number of exposures already made, which in this case will be the figure 11.



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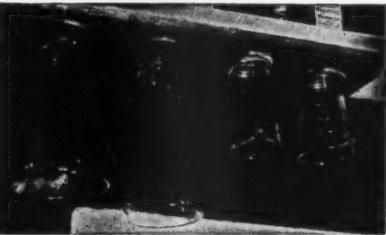
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## Graduates

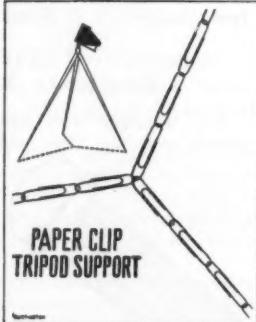


Keep graduates in slots above the sink under a shelf. They drain out sparkling clean and they are always out of the way.—J. H. Dunne-win.

### Tripod Support

Most of us have experienced the discomfort of having the legs slip out from under the camera on a slippery floor.

It is an easy matter to construct a tripod support from paper clips. The clips are hooked together to form three chains with about twenty clips to a chain. The three chains are then hooked together to form a (Y). When laid out on the floor with the points of the tripod placed in the loops at the end of each chain it will be impossible for the tripod to slip even on the smoothest floor.—Lyman Huntington.



• "Don't you know better? The idea of using glossy paper for portraits!"

# ??? QUESTIONS ???

*to the Editor*

*Q. Is there any solution to facilitate the ferrotyping of glossy prints?*

*Ans.* After washing, prints may be soaked for a few minutes in the following, which is obtainable at any drugstore:

Formalin 1½ oz.

Alcohol 2 oz.

Water 2 qts.

The prints then are ferrotyped as usual. This solution may be used over and over again, provided it is kept in an air-tight container. The proportions are not critical and it imparts increased gloss to the surface of the prints.

*Q. Can a Dufaycolor transparency be printed like a negative in the enlarger in order to produce a black and white enlarged negative on paper?*

*Ans.* Yes, and the resultant negative can be printed by contact to furnish a black and white print of the color transparency. The limitations of this method, however, is in the fact that paper emulsions are color blind. The blues will be black and the reds white on the paper

negative. Some correction can be obtained by dodging or "burning in" the red and yellow parts during enlargement.

*Q. What is the meaning of "achromatic" when applied to a lens?*

*Ans.* The word is derived from the Greek "a" meaning "not," and "chromatikos" meaning "colored." An achromatic lens is one that is capable of focusing light of various colors on one plane.

A lens corrected for chromatic aberration, however, is not necessarily perfect, as the best lenses not only are corrected for color, but also for spherical aberration, distortion, curvature of field, astigmatism and coma.

*Q. What's the difference between bromide and bromo-chloride printing papers?*

*Ans.* First, as to emulsion speed, bromide paper is the fastest. Chloro-bromide is slower than bromide, has less latitude, and requires a contrastier negative. It produces warm black tones and therefore frequently is preferred for portraiture and pictorial work. Chloro-bromide emulsions are used for both enlarging and contact printing.

Bromide is used where maximum speed and contrast is desired, as in news and record photography.

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## HOW TO EDIT

*Professional directors think nothing of discarding an averaging of 90 out of every 100 feet of film shot.*

By R. D. V. JOHNSON

If many amateur motion picture films are disappointing it is because the cinema photographer does not realize that a processed film is only half complete. The film has yet to be made that is suitable for projection upon return from the laboratory except for the purpose of inspection. Many amateurs never use a splicing outfit except to splice together two or more rolls.

Although the dressing up of the film may be divided into the factors of titling and editing, they are more or less carried on together so that one process will accomplish both purposes.

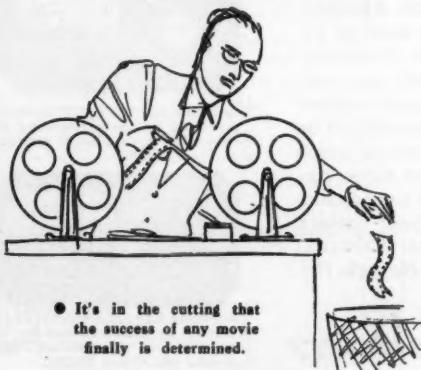
Editing a motion picture film involves several operations. First, cut out all white

or black frames, and all frames which have been accidentally exposed in the beginning or end of a scene when the camera was being raised or lowered. The film should be inspected carefully, using some kind of magnifier or "editing machine" for the purpose. Every frame which shows any kind of defect should be removed. Of course in many films this means that fifteen or twenty feet out of a hundred will be cut out and thrown into the waste basket, but this should be regarded as a gain rather than a loss.

In actual professional motion picture production it is not at all unusual to shoot 5,000 or even 10,000 feet of film to get 1,000 feet of excellent film.

The next point to be noted is the relation between the various scenes in the film. Often you will find certain scenes which would appear to better advantage if they were in a different part of the film. The remedy is obvious. Cut out the scene and splice it in where it belongs. This is particularly true when you have a shot of a group of people and then a closeup of one of them. The closeup should never follow the full shot but should be inserted into the middle of the full shot.

Again, if you have been following an actor from one location to another and have let him walk clear out of the scene



• It's in the cutting that the success of any movie finally is determined.

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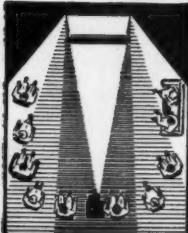
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and then in the following sequence walk into it again, you should cut the sequence to just show his body leaving the edge of the frame with the following scene showing a portion of the body of the actor entering the frame. In this way you will get a very rapid transition without loss of interest.

These very elementary hints on editing will enable you to make your film far more attractive. This is not all there is to editing by any means, for there are tricks in the business which enable a good editor to build an interesting story from an apparently hopeless film, and a poor editor can do very much to ruin an excellent film.

You can change the rapidity of the action and in some cases almost alter the spirit of the film by the manner in which it is edited. However, editing is something into which you must grow by practice, and at the start it is quite enough that you remove the defects, put the scenes into proper sequence, put closeups into the middle of the full shots, and trim out all superfluous footage so that you have nothing but action on the film. If you start with 100 feet of film and end with 75 or 80 feet after having done a really conscientious job you may consider yourself fortunate.

There is a deep seated objection, of course, to throwing away film for which money has been spent; and just to keep up the footage many amateurs insist on retaining more film than they should. This is extremely false economy. By keeping the poor film in the good the whole thing is ruined just as a gallon of perfectly fresh sweet milk can be ruined by half a pint of sour. Don't be afraid to throw film in the wastebasket, the more you throw away the more careful you will be in your later shooting and eventually you will find that you are producing as much as 80 to 85% good footage.

The titles may be prepared in many ways. The simplest is to write in white ink in ordinary hand writing. This is none too legible, so the time that is involved in learning to print with one of

the lettering pens available in any shop where motion picture equipment or artist supplies are sold, will be well repaid.

Making titles and editing film is really one of the most fascinating parts of movie making. The only problem involved is that of actually writing the cards, as the exposure is fully explained in the directions accompanying the particular type of device purchased.

The length of the title is determined by the number of words. In no case a title is made less than five seconds, even if there is only a single word on it. For titles containing up to five words the standard time is five seconds but after that one half second of time is allowed for each word omitting two-letter words.

## How to Make Your Own Telephoto Lenses

BY LOUIS HOCHMAN

Serviceable telephoto lenses can be made in a jiffy with lenses taken from ordinary hand cameras.

Still camera lenses in focal lengths, ranging from 2" to 6", when used with an 8mm. or 16mm. camera, produce results comparable to that of telephoto lenses.

A telephoto lens can be improved by rolling two telescoping tubes of cardboard, the larger to hold the lens and the smaller to fit the movie camera in place of the regular movie lens.

The best lenses to use are a 2", f3.5 or f4.5, and a 5", f6.3. Other focal lengths may be used, but these two will be found quite sufficient for all amateur cine purposes.

With the lens mounted in the outer tube, it can be adjusted by fitting another temporary tube on the back with a ground glass at its end masked down to an 8mm. or 16mm. frame, as the case may be. This ground glass back should be extended to the exact position that the film will occupy, and in this manner, the lens can be focused on distant objects and a set of calibrations marked off on the tube. Also, the camera view finder should be masked off to include only the view covered by the new lens.

With the lens adjusted properly, the rear focusing tube can be removed and the lens tube fitted into the camera. This should fit snugly enough to be screwed into the camera, thus cutting a thread on the tube. If necessary, it can be held more firmly with a rubber band glued to it and passed around the camera. The tube should be painted a dull black inside and out.

• The two telescoping tubes, (left) one fitted with the 5" lens of a folding camera, and the other calibrated to fit the camera.



• In use, the camera should be held steady, preferably on a tripod.

Before shooting a roll of film, it may be tested with a few feet, first, which can be developed in test tubes and studied for exposure, view finder, and focusing faults.—

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Here are the rules:

Any make or size of camera may be used.

As many prints as desired may be submitted.

Prints may be 5" x 7" or larger, mounted or unmounted, preferably not mounted.

Give complete data on each print: Photographer's name and address, camera used, film, shutter speed, lens aperture and filter, if any.

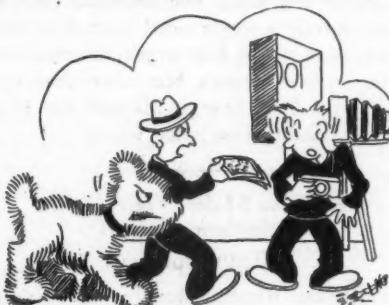
State whether prints have been reproduced in other publications.

Include postage if return of the prints is desired. MINICAM will give meticulous attention to every entry, but assumes no responsibility for prints lost.

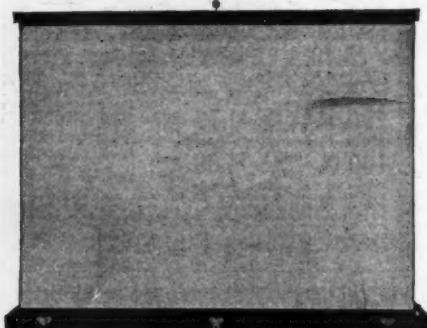
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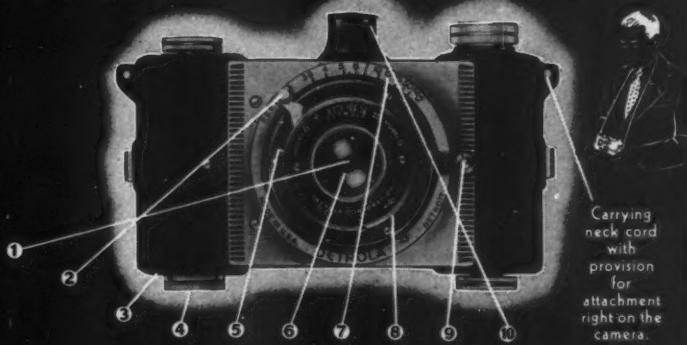
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